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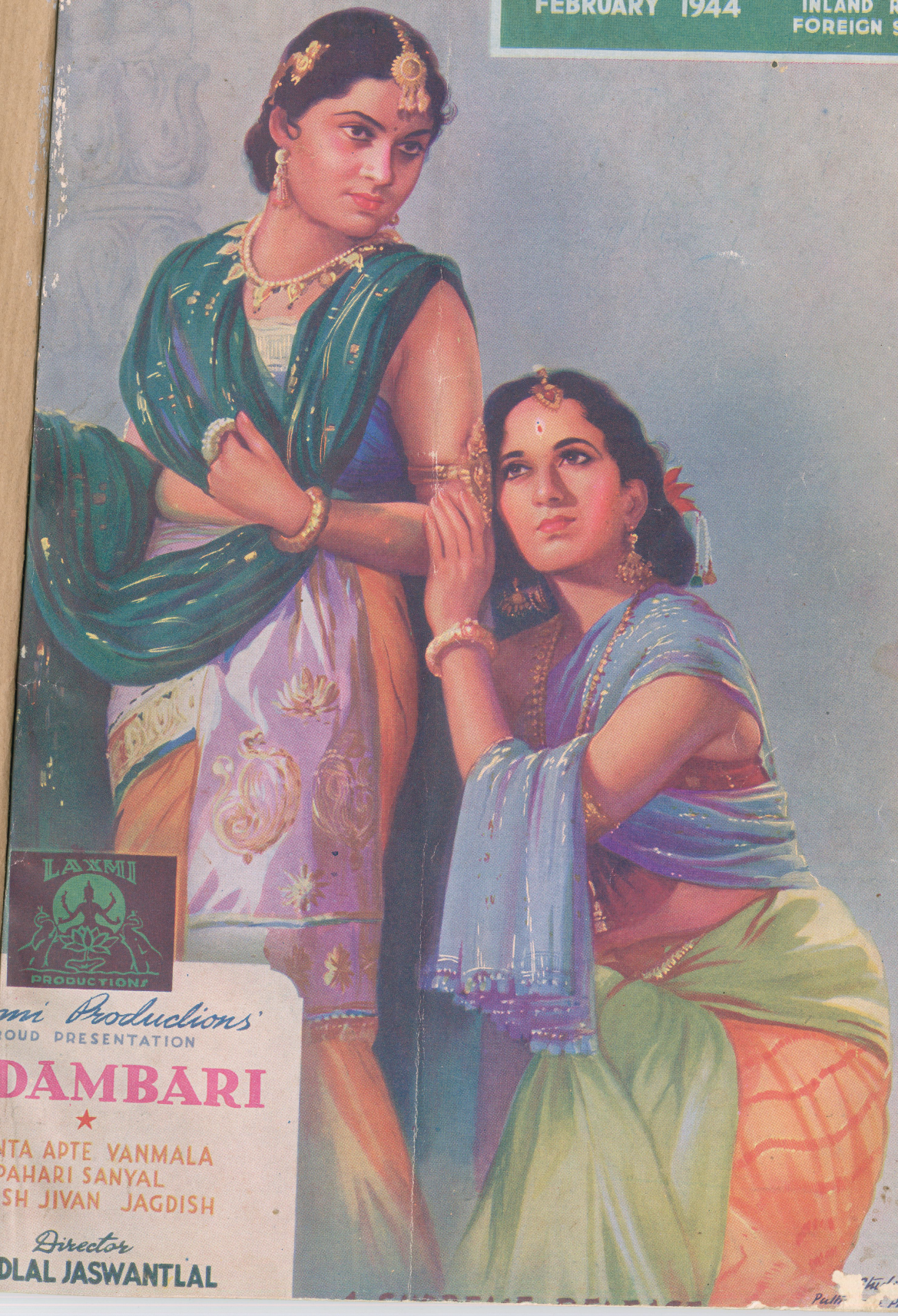

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MEGHMALA and
KANCHANMALA

Screenplay & Direction

RAJKUMAR

Dialogues & Songs

RASHID GORAKPURI

Producer

P.R.DANIELLS.

Musical Score

K.C.DEY.

Associate Producer

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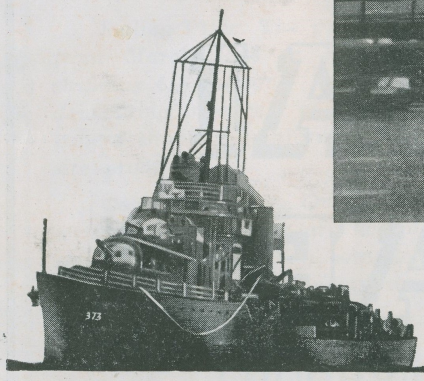

Above: Fantastic patterns of flame as the magazine exploded on the destroyer Shaw at Pearl Harbour. End of the Shaw? No! on the left you see a picture of the same Shaw after she was repaired at San Francisco.

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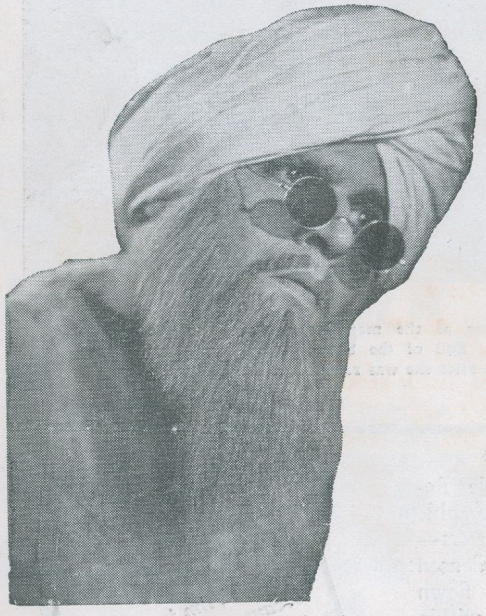

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FEBRUARY 1944

VOL. 10 NO. 2

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Editor: BABURAO PATEL

Uday Shankar

I love art in any shape or form and I have often paid a stiff price for this love of mine. In fact, all my loves have been expensive hobbies but the price becomes a penalty when someone whom you have always admired lets you down as unceremoniously as Uday Shankar did during his recent dancing tour in Bombay.

In my opinion, Uday Shankar is nowadays becoming a dancer of very mediocre talent. He has always been an ordinary-looking chap with thick eye-brows, an uncertain nose, and a common face. But the school-girl complexion on his one-time well-shaped body made the society vamps giggle and the giggle found its expression in the capitalist press.

A clever showman, Uday Shankar went West to exploit his art, presumably for two reasons: the West did not know much of the Oriental art of dancing and secondly to exploit on his return the two-hundred years old Indian inferiority-complex for things liked in the West selling themselves out in this country.

Therefore, when Uday Shankar returned to India after a so-called triumphant tour of the West, Indian press boys were waiting on the pier ready to pander to the wishes of the super-showman. The super-showman however, threw a bundle of foreign newspaper-cuttings in their faces and walked out through them with a Tandav gesture.

The half-fed Indian journalists, who have often sold their souls for a small tea at the Taj, were too dazzled by the showmanship of Uday Shankar. Little did they know of our cultural heritage in the art of dancing. And little did they care. Uday Shankar's publicity pups had got everything cooked and ready for the Indian pressmen to swallow. And like tame little ducks they swallowed everything.

Columnists after columnists raced with one another to shower praises on Uday Shankar. The society vamps dazzled by Uday Shankar's well-shaped fair body—

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standing out in sharp contrast with the tub-lined tummies of their own males—went into hysterics of affection. Uday Shankar soon became a nation's hero and a "cultural ambassador" of the East to the West.

Riding cleverly on the tide of his success, Uday Shankar gave one successful show after another and collected silver from all and sundry in every possible town of India.

What Uday Shankar danced soon became the only art of India. What he didn't dance, never existed even in the ancient times.

In sheer showmanship, Uday Shankar's show became the most popular item of entertainment for several years. Uday Shankar very soon started a Cultural Centre in Almora and gave scholarships to attract handsome boys and beautiful maidens to the Centre. Incidentally, at this Centre Uday Shankar and his brother found their life-mates and we can't say all the bother of organising the Centre was entirely lost.

I may frankly state that till yesterday, Uday Shankar deserved all the praises, the press had showered on him, though the press boys did not know much about dancing. Till yesterday he was a great dancer and the nation's best showman.

But his recent shows in Bombay have provided unmistakable pointers to the degeneration of the artist in this one-time idol of the nation.

Has Uday Shankar begun to trade in his well-earned reputation bit by bit in pursuing the filthy game of money-making or is he getting old in years and stiff in the joints?

Readers may ask me why this tirade against poor Uday Shankar? Indeed, why? Because this time Uday Shankar has virtually robbed me of Rs. 52/- in seeing his two shows with friends for whom I had to pay. And at the end of both the shows we all felt just cheated out of our money by the same old clever showman. And thousands, like me, must have felt themselves cheated and thousands more will be, unless warned in time.

The shows which Uday Shankar gave this time struck me as artistic frauds perpetrated on a trusting and doting public with the help of loyal newspaper boys.

Uday Shankar's first programme on the Excelsior stage was the most disappointing show I have ever seen in recent years from any dancing artiste. It opened with a microphonic introduction amplifying an impotent human voice and in Hindustani words and diction no one in the audience could understand. I wonder whether the man who spoke those words knew what he was talking about.

After this insipid beginning came the usual bits from Manipuri, Bharat Natyam and other schools of dancing—all done in an amateurish manner except the solo performances of Mme. Simkie.

Then came Uday Shankar's abortive attempt to reach the masses through the medium of the village folklore dances and his, now notorious, "Voice of India" ballet.

Uday Shankar will never reach the masses with his ten and fifteen rupee tickets but he will only succeed in bringing crude mass culture to the middle classes with the help of these folklore dances.

In these folklore dances, the "cultural ambassador" of India has sent Art rolling down a ramp and though Shankar earns thousands at the base of the ramp, Art lies outraged at the hands of her most popular devotee.

Another of Shankar's money-making stunts this season, was the "Shadow Play". From Rs. 4/- a seat downwards, Shankar managed to fill quite a bit of the huge Brabourne Stadium with crowds eager to see this new idea in entertainment in this country.

I had seen symphonies in silhouette in Vienna, Paris and Rome and as Shankar is a very well travelled man, I had expected him to give a show fashioned after the Western standards. What I actually saw at the Brabourne Stadium proved a huge mockery of the splendid silhouette art as practised in the West.

Even the lower middle classes who were duped into seeing Shankar's "Shadow Play" got disgusted with the whole racket and felt cheated out of their money.

Uday Shankar has been a national institution for years and we have all loved him for years for keeping the torch of art aloft and for bringing the West

Urmilla is also to be seen in "Bansari", a social story of Ranjit.

and the East into closer cultural contact. It is therefore, tragic to find this darling boy turning his mission into a mercenary game for selfish gains.

The entertainment which Uday Shankar is doling out during his present tour, as seen in Bombay, is not at all in keeping with his past splendid achievements. In the light of his past record as a dancer and showman, his present plans look like a money-making racket of a popular man who is anxious to cash on his past reputation as quickly as possible and quit the stage.

If that be so, Uday Shankar has every right to do so as a business-man. What, however, hurts is the possible collusion, between the leading newspapers and the showman, which prompts the newsboys to give misleading reviews of Shankar's shows.

Here is an example from the "Times of India", Bombay's leading morning paper:—

"The "Ramleela" presented in the form of a shadow-play at the Brabourne Stadium on Saturday, is the most eloquent testimony to the creative genius of Uday Shankar. This *magnum opus* is a triumph from many points of view—the masterly handling of a new enterprise in the sphere of Indian dancing and attainment of a higher standard of purity by a more faithful adherence to the traditional tenets shadows bring a new flexibility to the dance in a way which would be impossible on the stage. Through the medium of shadow it is possible to depict the changing and various proportions of the gods, demons, heroes, animals and other beings that figure in the episode and to create the different scenes of action, mountains, seas, forests giving the illusion of being transported into the true surroundings of the epic drama of which the events took place in a boundless space.

"The elemental force of music, in which tones and timbres of all kinds mingle, subtly shaded to express the moods of the moment, the vigour and precision of the dance movements, the beautiful groupings and the impeccable choreography, the sense of distance created by the shadow, the thematic continuity of the episode—all this could not but strike one with the magnificent grandeur of a lofty art of which the glory lies in its being impersonal. With this novel experiment fully justified by its results the audience must have left with the feeling of an unforgettable impression.

"The lofty epic of India, which for centuries has roused so many souls, has through this effort of Uday Shankar, been endowed with a new life, bringing it closer to our hearts."

To realise what balderdash this reviewer has written, one has to see the show and sit through it, if he can, for half-an-hour. It seems that our newspapers are spoiling our national artist rather fast by showering undeserved praise on him, when he deserves to be pulled up.

Next time I attend a Shankar show, I shall ask a hundred friends about it before spending my hard-earned money.

BABURAO PATEL.

SWARNALATA

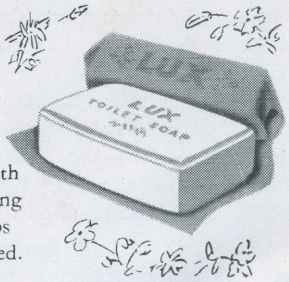
CHATS WITH HERSELF

(*with apologies to Robert Bridges*)

'Tis my desire (*and thy desire*)
To set ten million hearts afire
Keep faith with art, see fame mount higher.

'Tis my delight
(*and thy delight*)—
Our youth aglow,
such hopes alight—
To keep our beauty
shining bright.

Thro' the trials and the strife
Set about a film-star's life,
Therefore do I (*and thou*) begin
Each day by caring for our skin.



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★ DIXIT	• Suranan
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— **AND COUNTLESS OTHERS** —

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नवहंस चित्र

Draupadi

A NEW HUNS PICTURES, LTD. PRODUCTION

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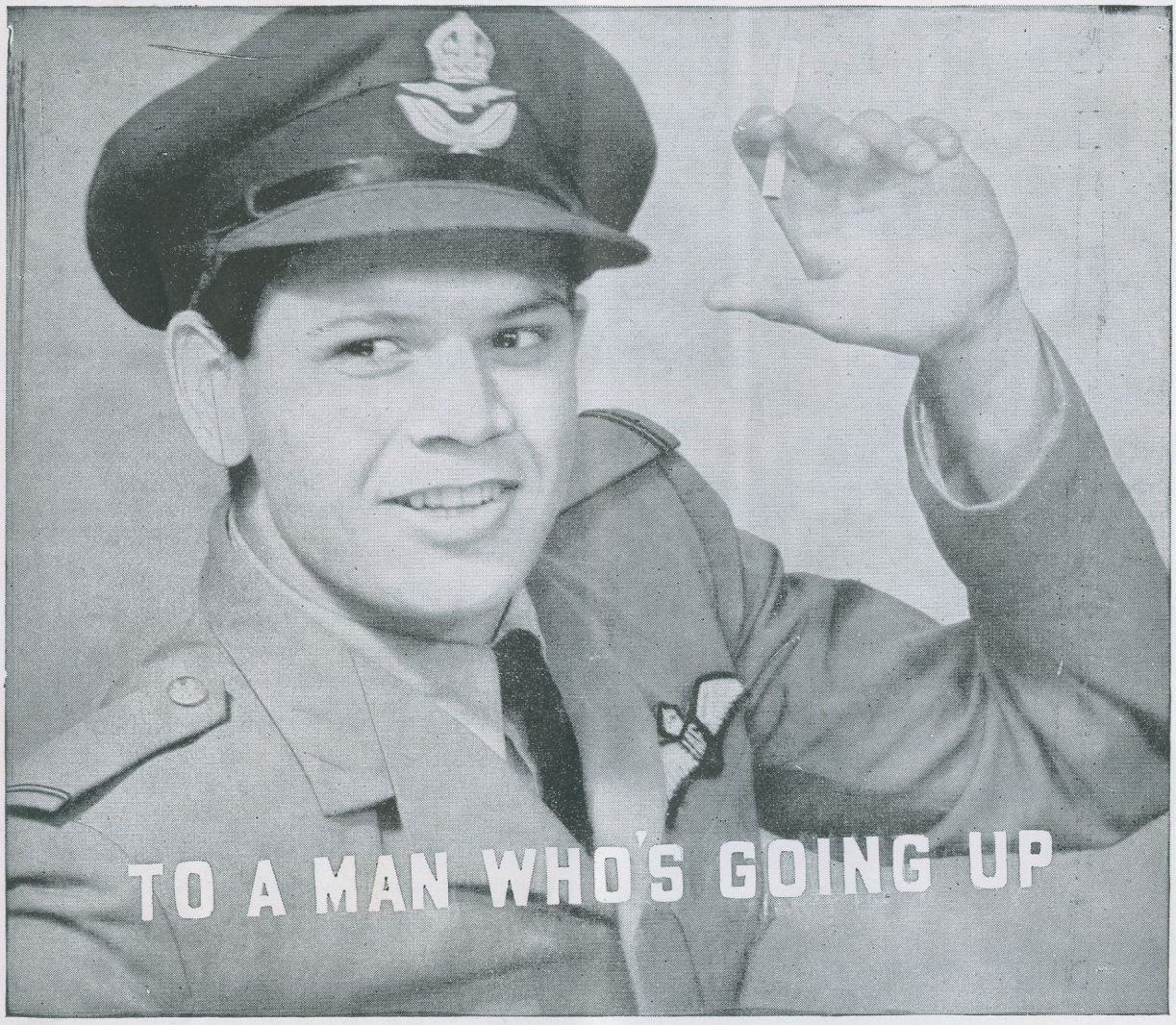
WHEN YOU TALK OF BEAUTY, YOU WILL REMEMBER SUSHILA RANI



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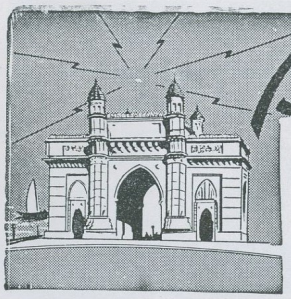


Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

AN UNFAIR ORDER

Out in the Belgaum District, the benign British Government, the traditional "ma baap" of the masses, has presented to the people of the district an I.C.S. officer, G. G. Drewe Esquire, O.B.E., I.C.S., whose recent official action as the District Magistrate qualifies him for no better place than a lunatic asylum.

This action concerns the Chitra Talkies of Belgaum which G. G. Drewe Esquire has suddenly, at the zero hour, requisitioned for storing grain.

Mr. M. S. Karandikar, the lessee of the theatre, had for months spent thousands in overhauling the theatre, furnishing it with new seats, fitting up a new equipment and equipping lavishly in other ways to make Chitra Talkies an up-to-date modern cinema.

The theatre was duly examined by the P. W. D. Engineer and by the Govt. Electrical Engineer and was certified by both as fit for a cinema. The formal routine of obtaining a performing license from the District Magistrate had only remained.

On the 8th January, Mr. Karandikar approached the District Magistrate Mr. Drewe, for a license and was personally assured by Mr. Drewe that the license would be issued immediately as he was expected to go on a tour. Relying on this personal assurance of the supreme district official, Mr. Karandikar fixed up the inauguration ceremony of the cinema for the 10th January and sent out invitations to all and sundry.

As the license had not come till the 10th morning, probably because the 9th was a Sunday, the cinema owners rushed up to the Collector and requested him to grant the same before the opening of the theatre.

But at the zero hour, they were told that the Government had decided to requisition the property to store grain. Imagine the intellectual stretch of this official who wants a newly equipped cinema, with machinery, chairs, furniture, electric fittings and all, for storing grain.

What the hell had the District Magistrate been doing all the months, when Karandikar was spending freely his hard-earned money in equipping the theatre?

And how could a responsible district official behave in such a fascist and stupid way at the last minute after allowing the cinema man to spend thousands on equipping the cinema?

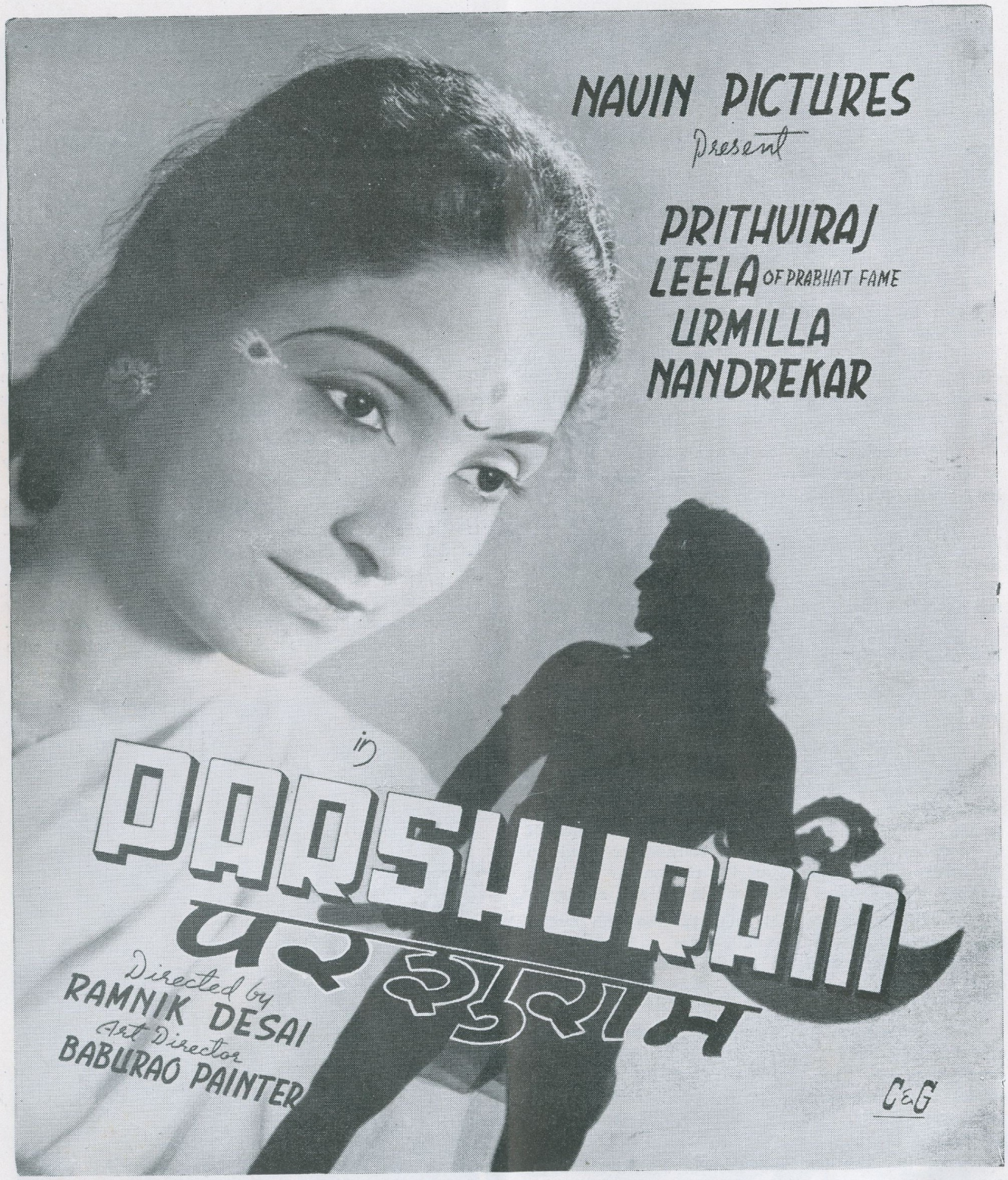
Are there no other godowns in Belgaum for storing grain? Is it necessary to requisition a newly equipped cinema to store grain?

The exhibitors all over the country are directly contributing in money and personal efforts to the country's war efforts. They are paying regularly for the propaganda trash which the Information Films of India is regularly doling out. The exhibitors are giving away shows for Red Cross, Famine Relief, Poppy Fund, Troops' Amenities etc., ungrudgingly.

And because of all this, we find a district official treating a poor exhibitor in such a callous and high-handed manner.

This is certainly not the way to exercise emergency powers given to the officials. Let these petty district officers at least maintain a camouflage of democracy and show some fairness in their dealings with the public.

Suvarnalata leads the romantic interest in "Bari Baat" a picture of Mazhar Art Productions.



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The order is dated the 10th of January 1944 and is numbered D.P.O.-S.R. 8.

This is a fitting case for the Government of Bombay to interfere and order the withdrawal of the order immediately.

Unless it is done, it is going to be rather difficult to enlist the sympathy and active co-operation of the exhibitors in the country to help the Government in its war propaganda.

We draw the attention of Mr. Thapar who is in charge of the Film Division of the Information and Broadcasting Department of the Government of India to this unfair order under the Defence Rules.

If petty Government officials are going to behave this way, the work of Mr. Thapar's department is going to be extremely difficult in future.

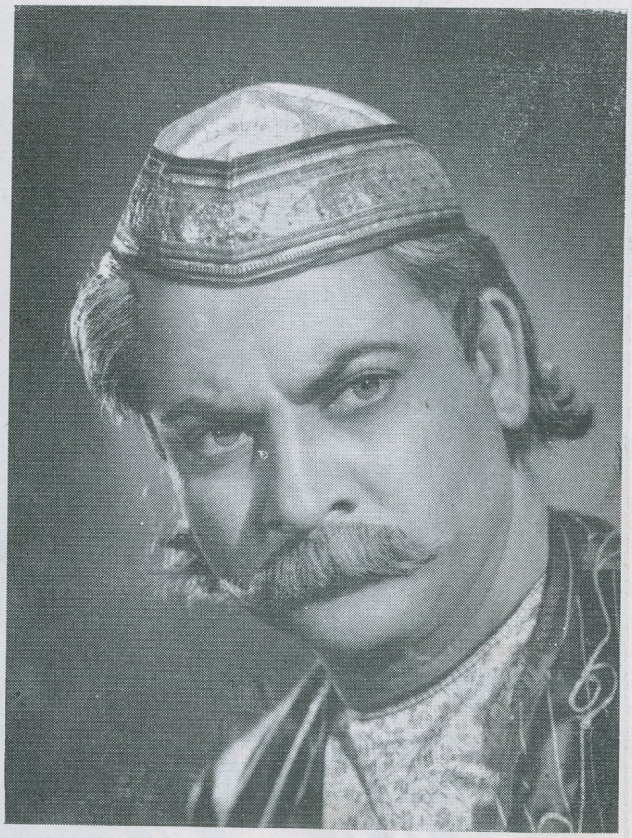
In the meanwhile G. G. Drewe, O.B.E., I.C.S., remains badly in need of some practical common sense, which can be doled out from the Bombay Secretariat without losing further time.

UNFAIR TAXATION

Once again the Indian film industry has been penalised by a dizzy increase in the entertainment tax, in all the provinces.

The maximum juice will be extracted in future from our film-goers all over the country as the Provincial Governments have imposed a well-thought graduated scale of taxation affecting even the four-anna film-goer.

Vanmala leads a good cast in "Kalidas" a costume picture of Rajlaxmi.



At last in his legitimate costume Chandramohan gives a thrilling performance in "Bare Nawab Saheb", a Silver Films picture.

We have, in India, really a marvellous system of Government. In its own way it is a rare affair and we doubt whether we can find a parallel of it anywhere else in the world. Our Government takes everything and gives nothing.

The Indian film industry has been praying and shouting for relief for years, but the Government has never cared. The industry has been wanting raw films and inspite of the verbal assurances of its officials, the Government has not been able to regulate overseas supplies. The same disorder holds good in the supply of chemicals, machinery and other requirements of the industry.

Under the most severe handicaps possible, the film industry has been pulling on during the present times and producing pictures at a staggering cost.

Now the Government comes along and demands its pound of flesh by increasing the Entertainment Tax beyond the bearable capacity.

As a result of this taxation, the attendances at our picture-houses will gradually go down and the film producers will soon be losing heavily in their business.

We wonder whether all the sacrifices which the film industry is making today are for the health of the Government.

WORK WAS HIS GOD
HOME WAS HIS TEMPLE!

RAJKAMAL'S *Mali*

(HINDI & MARATHI)

PRODUCED BY: V. SHANTARAM

DIRECTION: K. DATE

SCREEN PLAY: S. A. SHUKLA

STARRING:

Sangit Kalanidhi Master KRISHNARAO

AMIR KARNATAKI, BABY NALINI.

Heading For Silver Jubilee !

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RECORD - SMASHER

SHAKUNTALA

6TH MONTH OF
FULL HOUSES AT
SWASTIK
(OLD PATHE)

DIRECTED BY: V. SHANTARAM

We don't expect the Government to blush, but we state emphatically that the increase in the entertainment tax is unfair and unjustified—war or no war.

POOR BHARAT MATA

The latest craze in Indian films is the patriotic song. Almost every film carries one, opening with the word "Bharat" and ending with the word "Hindustan".

In fact, patriotism seems to have become a very cheap sentiment in our films these days. Sometimes, as many as seven films in a town keep blaring out some patriotic song or other telling the Indians what to do.

This does not, of course, mean that our producers are gone country-mad. The producers are a shrewd crowd who believe in exploiting the prevailing sentiment for their own benefit. Don't you ever believe that the producers mean any of the things which they say through their films. They are just business people and they mean one thing and do another.

This hot shower of patriotic songs, which fails to warm up any one, began with that ill-fated song: "Chal Chal Re Nav Jawan" appearing in "Bandhan" produced by the Bombay Talkies.

It was one of the most stupid songs I had ever heard. Because it had some cheap mass sentiment, it spread over the country like a bush fire. You couldn't get away from it even in the privacy of your bathroom.

"Bandhan" ran well, not because of this song, but because of other production values. But the success of the picture gave the gramophone records a kick-up in the sales and made 'Chal Chal Re Nav Jawan' almost a national song. The sentimental Punjabis even called it a national song without understanding even the meaning of the words and Rai Bahadur Chuni Lall, the then manager of the Bombay Talkies, for months walked and talked in tune with the rhythm of the song.

That stupid song sent our soft-brained producers into hysterics and in explaining the smashing success of "Bandhan" they acquired the crazy notion that it was the song that had done the trick.

That started the mushroom crop of patriotic songs from picture to picture. Not a day's rest was given to the people and they had to hear varying words like "Mata, Mata, Meri Mata; Bharat Mata, Mata Mata"; "Hum Hindustani Hain"; "Ab Jag Uthe Hain Hum"; "Bharat Pyara Desh Hamara" etc., blaring out from the different screens all at the same time.

Isn't it rather overdoing the patriotic stuff? If I keep on hearing this nonsense for six months more, I would rather become a traitor than remain a patriot fed on this cheap and easy sentiment.

Hitting a new high in DANCING !

COMES INCOMPARABLE MUSICAL OF THE YEAR !

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STARRING:

ARUNA DEVI

WITH

ASHA KAPUR MOHINI
ANJNA RAZA RAMESH
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Why the hell have our producers to copy one another? Haven't they any brains to maintain individualities of their own?

And why not spare Bharat Mata for a while? She is already lying prostrate under the ruler's heel, why trample on her more with this cheap sob-stuff?

YOU WILL HARDLY BELIEVE

That Film actor Chandramohan has purchased a race-horse and is now going to ride to fame on a quadruped.

That little-sized Motilal has also got a horse, whom he blushingly calls a race-horse but it is not allowed to risk a run in a race for fear of it proving itself a mule.

That Mannalal Thakuria, that Indore multi-millionaire who purchased "Draupadi" has become a popular visitor in Bombay seeing that he recently bought "Vijayalaxmi" and "Angoori". Producers know how to entertain buyers.

That Mannalal Thakuria seems to have stolen the thunder from barrel-shaped Jagat Narain of Delhi whose arrival in Bombay was once upon a time recorded in music at several places.

That a monkey-writer of the South claims Sushila Rani as "the daughter of the South" just because she

Mubarak gives an impressive performance in "Bhaktaraj" a costume picture of Jayant Desai Productions.

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18, MOUNT ROAD, MADRAS.

has had her education in Madras. Little does he know that this beautiful Saraswat belongs to Kashmir. Her olive skin and beautiful face should prove that.

That producers Kardar and Mehboob are seriously thinking of shifting their production activities to Lahore, if Producer Dalsukh Pancholi agrees to come down to Bombay in exchange. Is it a shadow of the future?

That Devika Rani courted some doubtful publicity by "flirting" officially with Melvyn Douglas, one of the three-thousand and odd American film actors. She even garlanded him and thus contributed substantially to the war effort of the country.

That Rai Bahadur Chuni Lall grew red with rage at this stolen march and ordered Publicity-pup Nadkarni to get at least Joe E. Brown to smile into the face of Naseem and give a kiss to Mukherjee.

That like Melvyn Douglas, pilot-officer Sparks, a R.A.F. boy from Britain, will soon say that Indian women are charming. Some of the Indian film stars do some national propaganda by helping the foreigners to get the right impression about our country and its people.

That a journalist nowadays proves his progressive-mindedness by lending his wife's bed to his previous flame to take youthful exercises with a stranger every night. And when friends say, it is just brothel-keeping, he talks of unity of souls etc. That is progressive philosophy.

That Director Raja Nene promoted himself to a better status by leaving Prabhat and joining Mohan Pictures. And now Prabhat will return the courtesy by producing "Jadu-i-Danda" starring Baburao Pai and Begum Para.

That Begum Para is the new girl of Prabhat whom Baburao Pai's ever-watchful eye picked up at the Bombay Race Course. That explains why Baburao Pai is so much interested in horse-racing.

That to spot Begum Para you must just push aside popular Protima Das Gupta and you will find the new find standing upright behind the "curves".

That the curves theory seems to have been well-exploited in "Umang" by Producer-director Multani who seems to have given a few synthetic curves to Chandraprabha.

That racing will be more true-to-form if Sushila Rani promises not to sit in the rearmost row in the Members' enclosure. "Princess Beautiful" lost a race the other day, because her connections watched the other beautiful princess sitting behind. That is not good sport. A girl with the lightning in her eyes should really not visit our race-course, as she helps to upset all racing calculations.

That since the Government increased the Entertainment Tax on films there has been a brisk sale of complimentary tickets. People don't mind paying the old rates for a ticket of four as long as they are allowed inside.

MEHBOOB

Who was he?
What was he?
Who made Mehboob

MEHBOOB?

ANIL KUMAR ★ SHANTA RIN ★ SADIQ

in

Director A. R. ZAMINDAR'S Novel Presentation

MEHBOOB

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Starring: **DEVIKA RANI** and **JAIRAJ**

with **SHAH NAWAZ, MUMTAZ ALI, DAVID, PRABHA, SURAIYA** etc.

Produced by: **AMIYA CHAKRABARTY**

DIRECTED BY:	LYRICS:	MUSIC:	DIALOGUES:
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Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

T. V. Krishna Setty (Kollegal)

Is it a fact that Leela Desai had been in America?

Yes. In a perambulator and with a feeding bottle in her mouth.

A. L. Mahendra (Simla)

Is Motilal still considered fit for pictures like 'Muskarahat'?

They probably needed a hero who was becoming bald very fast after a severe strain of the studies in college. The picture was not much, so, why worry who was the hero?

R. N. Murti (Bangalore)

Why is it that people abuse you?

Abuse is hardly a poison. It is a perfume at which a struggling man sniffs and climbs a step higher. When abuse comes from one-time colleagues and kindly neighbours, it provides a strong incentive to a man to go out and win. If people think that I can be silenced by abuse, they don't know me.

S. V. Pillana (Kadigenhalli)

Saigal's music cannot compete with the lilt and melody of Kanan. What is your opinion?

After "Tansen" Saigal can't compete even with me, and my music has helped me to live unbothered by any neighbours for years. The only person who may compete with Kanan one day will perhaps be Sushila Rani, in "Draupadi".

P. Chandra Sekhar Rao (Hyderabad)

Can you dream of getting back Sushila Rani as your secretary after her debut in "Draupadi"?

Inspite of her work in "Draupadi", she still remains my secretary and you can always find her working in the "filmindia" office when she is not on the sets.

"Draupadi" is a labour of love for Sushila Rani while "filmindia" is bread and butter.

Kr. Rajendra Singh (Agra)

Which is the next picture of the Bombay Talkies?

These people usually produce un-named "babies" and fix up their parentage after hearing the first cry of the "baby".

Is Devika Rani a Hindu or a Mahomedan?

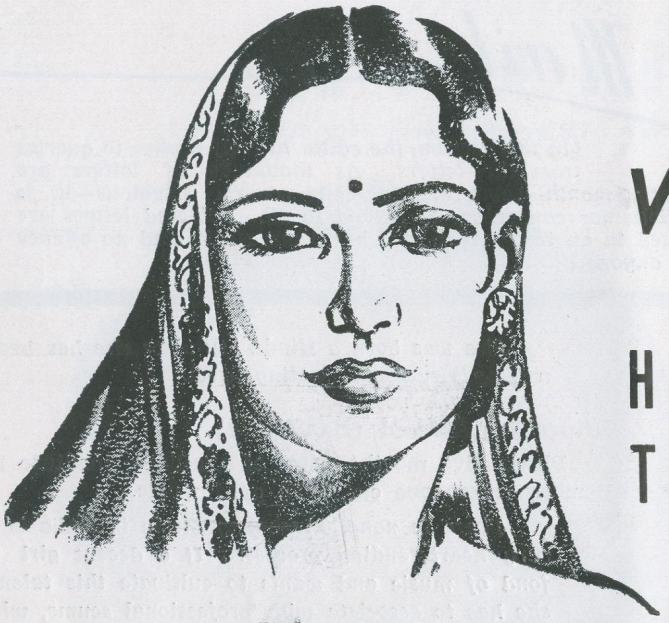
She was born a Hindu but since she has been reading Urdu and quoting Iqbal.

Khurshied Ahmed (Bangalore)

Please give me the name of a reliable institute in Bombay where one can learn good music.

There is none. Learning music in India is a very heart-rending process. If a decent girl is fond of music and wants to cultivate this talent, she has to associate with professional scums, who hide more than they teach. The average professional music teacher is a product of the slums and lacks honesty of purpose. He doesn't know any professional discipline. All that he knows is the crude exploitation of his pupil. He talks of

There is little to choose between Ullhas and Suvarnalata, but there they are in "Bari Baat", a picture of Mazhar Art Productions.



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his musical ancestors, but croaks like a frog in the rains, when it comes to singing.

Most of these professionals are unpunished braggarts and deserve to be flogged nine times out of ten. When types like these filter into the film industry as music-directors, they assume new respectability and discover a new ancestor who used to carry Tansen's shoes. Of all professions, some of those following the vocation of teaching music, constitute the most despicable worms in human society.

As regards the institutes, most of them are small museums of musical instruments from which a lot of noise comes, which is not music.

Music is an individual art and cannot be taught by mass methods in an institution unless it is the singing of the national anthem. Music must be imparted by one person to another through individual tuition, but good and honest teachers are rare in this country.

And in my opinion, the average professional musician in India still remains a scoundrel who has escaped punishment.

U. S. Saxena (Field)

How is that we do not get any news of Prithviraj nowadays?

Prithvi is not making any news these days. Since he became a free-lance artiste he belongs to no particular producer and does not therefore get star publicity. Nor does he himself realise, how necessary it is for a film star to be constantly before the public. In Hollywood, the stars spend over twenty-five per cent of their earnings for their own publicity apart from what their producers spend on them.

Tahilramani Arjun (Karachi)

Is there a dearth of girls in India seeing that we get funny faces like Kaushalya and Yashodhara Katju to act as heroines?

We have millions of sweet faces in the country but they haven't the courage to face the camera. And we have therefore to be satisfied with funny faces. In the early days of the Indian film industry, men shaved off their moustache, and played the women's roles, as no woman, even an old widow of 70, would come within ten miles of a film studio.

V. S. Mohite (Kolhapur)

Who is the best comedian on the Indian screen?

There is little to choose between Dixit and Charlie, though I like Dixit a shade more because of a certain subtlety in his work, which we miss in the slapstick comedy of Charlie.

Chandulal Vallabhdas (Mombasa)

Why is not Juthika Ray, the well-known radio singer, exploited for Indian films?

In film work, photogenic features and talent for acting are required. Mere music can't make a picture and in these days we have ghost voices that sing on any body's face, so a girl knowing music is not such a desperate need.

R. Shriram (Jaipur)

Why is music essential in Indian pictures when Hollywood has almost stopped giving musical pictures?

Indians are a music-mad people and even film stories have to be told to them served with music. It is not so with the matter-of-fact western people, who have little time for emotional music.

Lalchand Chawla (Karachi)

Will you please let me know something about the present activities of the Film Academy of India?

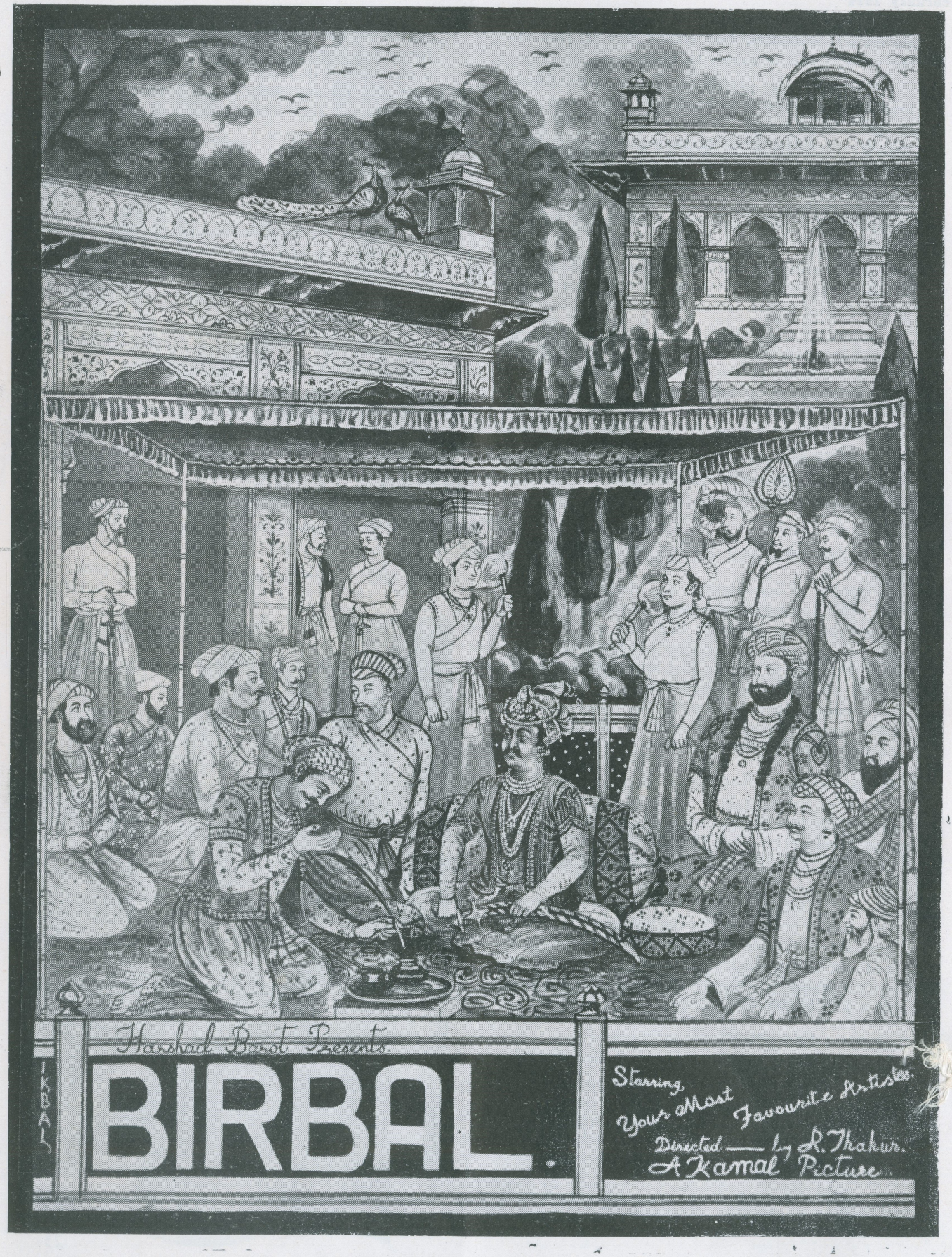
I expected Shantaram to issue a statement about the progress of the Academy, but the statement has not come and it is evident that there has been no progress worth while reporting.

Amichand T. (Nairobi)

When will the Ranjit people try to improve their pictures? They have good artistes, and why can't they give better pictures?

Ranjit follow a wholesale school of production. They can't wait for quality. I admit that Ranjit

Sunalini Devi, the screen's professional mother, mothers a new picture in "Umang", a Praja picture.



Particulars :— **KAMAL PICTURES,** *JYOTI STUDIOS, Kennedy. Bridge, Bombay 7.*

people have been giving pretty mediocre technique and quality recently but their selection of subjects has been rather good and ought to appeal to many. The one thing I have noticed about Ranjit is that they select good stories for production and then proceed to murder them with methodical madness. If only Sardar Chandulal Shah would give a little more attention to his production activities than he does at present, the Ranjit pictures will immediately jump up in quality. At present, most of the directors employed at Ranjit make better soothsayers than technical men.

Raghuvansh Kumar (Aligarh)

Is it not bad on the part of your secretaries that after becoming popular in "filmindia" they leave you and join others?

The first one joined one whom she can not leave for a life-time. The present one is also bound the same way and will reach her goal immediately she finishes her work in "Draupadi". But they all go with all my blessings.

Shanta Nand Moudgille (Agra)

Is love an essential feature of marriage?

It is, often the primary urge leading to marriage. After the wedding bells, this urge is soon lost due to several reasons. That would be an ideal pair which would still be in love after years of married life.

G. R. S. Yadav (Agra)

May I know who received a greater number of X'mas cards—you or Sushila Rani?

If I had as sweet a face and as charming a personality as Sushie, I would have got more greetings than her. This man-made world is woman-conscious and when they come across a little goddess among women, worshippers are not wanting. On an average Sushie used to get thirty letters a day before her entry into films. Now she gets thousands of fan letters every month. The postal department should really pay her some percentage seeing that thousands are tempted to write to her every month. Does that not mean so much more business for the postal department?

B. R. Vijayanarayan (Bangalore)

Your charming secretary Sushila Rani in many ways looks like Bette Davis?

After seeing the rushes of "Draupadi", Dewan Sharar said she looked like a twin of Devika Rani. Another critic compared her with Olivia De Havilland. What I want her to look is just Sushila Rani. If she looks that, she will look different and distinctive.

Suraj Adib (Lucknow)

In my opinion, the Bombay Talkies and the Ranjit should not be allowed to produce social pictures, if their only aim is to earn money and not care for any decency and social welfare. What do you think?

On this point I have thought loudly several times. It is your turn now.

Miss Malati Rao (Madras)

The idea of a "career" and in addition a 'glamourous career' always attracts a woman. But can this glamour give her a life-long happiness and mental poise? In youth, glamour may give her happiness and satisfaction but when youth vanishes what is a woman to do?

You seem to be a careful woman who is afraid of losing the numerous little comforts which women want in their old age. What has youth or age to do with happiness? And how does glamour contribute to happiness? Happiness is purely a mental state wherein there is no goad of ambition but a reserve of self-satisfaction. If a woman pursues her career diligently and saves for the winter, she can always be happy. If you imply that a married woman has a better chance of being happy in her old age, you are very much mistaken. She may have the security of two meals a day, but is that all that a human being requires to be happy?

The modern educated girl who is lucky to earn her own livelihood and by pursuing a career

Quite wisely Kumar acts the old man in "Bare Nawab Saheb" of Silver Films.

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is in the happy position to make her mark on the present world, should not weakly cling to the sheet-anchor of a man. If the modern woman demands equality of rights with man, why should she surrender her individuality to a mere man. The future, with all its prizes and uncertainties, should belong as much to the woman as to the man, unless, of course, the woman wishes to exploit her traditional privilege of being the weaker sex.

Modern life has made marriage also a career and the sight of mothers deftly angling for the gold-fish for their daughters is one of the most demoralising aspects of our present-day social life. Marriages which result after such angling invariably fail and though some of them might provide security for two good meals a day and some silks to cover a tired carcase, they do not at all make the woman happy.

No, my dear, happiness can't be purchased by trading in one's freedom or flesh. It has to be born in the mind, nursed with individual achievements, cultivated with correct thinking and conserved for old age. Happiness thrives better when a woman is not shackled to a married bed.

Only those girls who have the courage to think on these lines are going to give our nation its future freedom. Those who slide easily into the shackles of matrimony, will only help to keep the community in a bondage of distress and poverty and in the bargain lose themselves.

S. A. Rahim (Aligarh)

Are you falling in love with race-horses for a change? Don't the women feel jealous when you devote so much time to racing?

Race-horses run for me and if they win I get a good dividend. In case of women I have to do the running and the women get the dividends. Which do you think is the better pastime for a man of forty?

S. N. Murthy (Bombay)

We hear of new heroines on the Indian screen. Why not new heroes? The present lot, we have, is such an ugly crowd that we need some new boys. Point out one handsome man from our screen heroes?

You are right. There is not a single handsome hero on the Indian screen. The one-time soft-faced Ashok Kumar now courts a balloon face. Motilal always had too many stars and stripes on his face. Surendra has an ugly broad nose which shoots into one's eye. Prithviraj has acquired a gaunt, famished look with a drooping chin. Kishore Sahu is too bony to be a screen hero. Shahu Modak looks more otherwise than manly. And so on till we come to the end of the list and fail to find a single handsome hero on the Indian screen. Yes, we do need some new boys and handsome at that. The old ones are getting bald and patchy.

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KHELADI

Directed by: **A. K. ESSA**

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(*ii*)

SPEEDWAY FILMS' SMASH HIT

BADMASH

Starring: SHANTA RIN, LEELA PAWAR, BENJAMIN, ANIL KUMAR, BABURAO PAHELWAN, Etc.

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(*iii*)

LAHERI BADMASH

Directed by: **NARI GHADIALI**

Starring: BENJAMIN

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IN

"TARZAN'S DESERT MYSTERY"

With war in the air, even Motilal has got into a battle-dress in "Umang", a social story of Praja Pictures.

Miss S. T. Shitole (Gwalior)

I am inclined to think that you like glamourising sin?

You make me laugh, my dear, with the intensely moral tone of your question. You must be a very sick young woman to be bothering about sin. The Oxford dictionary defines sin as a transgression against divine law or principles of morality.

Now tell me what is the divine law and who prescribed it for humanity? And who formulated the principles of morality? These are all man-made laws and principles which have changed from time to time through ages. If these laws had been infalliable, transgressions of ancient times would still remain sins of modern days.

No, my dear, man has not become so perfect yet as to define divinity and prescribe laws to the entire humanity. There is a better index to sin and virtue and that is a tiny mechanism within you called "conscience". If this little mechanism remains steady through the struggles of life, take my word, you have been a good person. Anything against it, is sin. But keep that "conscience" clear of all foggy traditional notions, so that when it gives the judgment, it will be unprejudiced.

I admit another sin and that is against laws of nature. But as the punishment for this transgression comes in the wake of the act, the individual suffers and society in general is not affected. If you think that I will swallow quietly all the good and bad laws modern society has prescribed to man, you are mistaken. I would rather be called a sinner, if it is sin to break these bad laws, than be a tame victim of them.

R. M. Kalevar (Poona)

Platonic friendship between a man and a woman may be difficult to achieve, but is it impossible?

"Platonic friendship" is a theory one practises at the end of frustration. Nature has not intended that the relationship between a man and a woman should be platonic. Had it been so, creation would have stopped long ago.

"Platonic friendship" is a figment of man's intellect born in his impotent moments of frustration. Put a young girl and a young boy, both deeply educated and fired with platonic ideas, in a solitary jungle for a year and then let them come back to town and tell us that they have been merely platonic towards each other.

It is easy to be platonic in a crowded drawing room or club. It is easier when the girl is 20 and the man is 60 and easiest when both are 60. But give them both youth and opportunity and watch Plato's precious philosophy going to dogs. And if they still remain platonic, something is wrong with the boy.

In "The Nurse", a social story of Ranjit, Prabha is reported to have done well.

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OUR LITTLE STORY

NO REGRETS

(BY: SUSHILA RANI)

It was evening. Shruti was standing on the verandah and gazing at the sky in front of her. Clouds held a particular charm for her. She would never tire, watching them change their shapes and hues. Her heart would move with the moving clouds, her quick thoughts keep pace with the fast changing hues.

This evening was quite unusual in its beauty. The sky was a lovely blue and adorned with fleecy, fluffy clouds. There was a cool breeze blowing and the rustling of the palms made music. It was half-past six now and she had still half-an-hour before her. She slowly opened her hand-bag and read the letter. perhaps for the twentieth time Every word seemed to her a perfect embodiment of truth and sincerity.

Niranjan loved her passionately. There was not the least doubt, though Shruti's mind being often accustomed to a little cynicism was inclined to disbelieve anything so fortunate.

And yet it was not surprising that she had many men after her, who would dance attendance on her, for a mere sweet word or a smile from her lips. For Shruti had charming looks. She was not a classical beauty, but her eyes had such a magnetic power in them, that people were just drawn to her. Those large, deep soulful eyes! Very often they were drooped, but occasionally the heavy lids would go up and then lightning flashed through those soulful eyes.

Her beautiful eyes were now fixed on the letter. It gave her new hope. He would be here at seven, beside her, to look into her face. What happiness! She was meeting Niranjan after a week, though it seemed ages to her. Separation from her lover was too severe a strain for this fragile flower. She cared only for him, though she knew that no material benefit could come out of her love for him. But she was content in her mind. She contented herself by saying that her soul was wedded to him.

Niranjan was a married man, but this did not stop her from loving him. She had loved him from the very first day of their meeting, and she swore to herself that this must be the only type of relationship between them, now and ever more.

While in the midst of these thoughts, she suddenly remembered her promise to Prem, who was one of her ardent admirers. She was very fond of him and unconsciously, encouraged him in Niranjan's absence. No one could blame her for it, because she was by nature, of a sweet disposition and being in the bloom of youth, she had to seek another man, sooner or later, though she felt in the innermost corner of her heart that she could never give Prem that passionate love which she had given, was giving and would give to Niranjan.

She began to curse herself for having promised to go there. How could she leave her Niranjan here, when he had definitely written to say that he was coming and he was a man, who stuck to his word. "Oh, good heavens!" she exclaimed. Her tired mind could think no more. The joy which was gathering all this while in her mind began to be clouded, like the clear sky in front of her, which got cloudier and gloomier as the dusk set in.

* * *

In another corner of the little world was Prem, the dreamer. She rarely promised him a visit, for if she did, she liked to keep the promise. And so Prem was in a happy mood, for this evening, she would grace his flat with her presence and the mere fact that she would be here conjured a lovely vision to his poetic mind.

These last two months had knit them very closely. He knew the workings of his mind thoroughly by now. He was madly in love with her, (and none the less surprising, for this was his first experience) and he was trying to find out whether Shruti loved him or only 'just liked' him. However, this was too trifling a thought on this happy evening, blessed with the thrilling expectation of meeting her. Why not live in an illusion, in a dream! Even a smile from her would justify his existence.

In Navin Pictures' "Dost", Maya Bannerjee gives a good pathetic portrayal.

DALSUKH M. PANCHOLI

WHO GAVE YOU

"KHAZANCHI"

"KHAN DAAN"

"ZAMINDAR"

AND

"POONJI"

MAKES YET A BIGGER BID
FOR THE NATION'S HEART
WITH
INDIA'S FIRST MILLION-RUPEE
COSTUME PLAY

SHIRIN FARHAD

with

★ RAGINI
★ JAYANT

AND A CAST OF 1000

PANCHOLI ART PICTURES
MUSLIM TOWN
LAHORE

The minutes seemed to crawl lazily in his utter impatience to see her. He paced restlessly in the hall several times and every second, his eyes strayed to the clock on the wall. "How tantalizing can Time be sometimes! And yet, if only she were here, every hour would be a short second," thought he.

It was seven. Shruti's heart beat faster with joy. Even after many years of intimacy, her mind still retained the freshness, the thrill of meeting Niranjan and her soul quivered with excitement. Every time, her love for him took a new shape, a new joy. She placed her hand on her tender breasts and felt the heart beating faster and faster. She saw him walk towards her with that characteristic nonchalance which was his peculiar charm. She stretched her hands and the next moment they were locked in the lovers' eternal embrace. His warmth drew the soul out of her—the next moment both were in a world entirely of their own. They were quiet. For, deft and tender little actions with which lovers feed the flame were too eloquent for mere words to spoil the tryst.

She was happy, but was her happiness complete? Would these moments last, she asked herself, and every minute, behind her mind, the fact that she had broken her promise to Prem weighed on her. Still she did not have the heart to explain this to Niranjan. Her peace of mind was disturbed and the worst of it was that her feelings had to be bottled up.

Niranjan was cheerful as ever and so she too, put on a gay appearance. And they talked and talked late into the night, of their beautiful love, and within a short time, Shruti had forgotten the struggle in her mind. There was bliss.

* * *

Prem was waiting and waiting. It was seven,—she would be here just now. And then, how he would give himself away to her! She was his goddess and he worshipped the very ground she trod. Suddenly there was a rustling sound of a saree. He quickly turned round only to find that it was a visitor going to his neighbour. The eager expectation of seeing a pair of lovely eyes was turned into keen disappointment. However there was hope. It was her promise, and surely her sweet and good nature would help her to keep it. Thus he argued within himself.

He sat on the arm-chair with a newspaper in his hands. But his mind was wandering. Just a little sound and his heart gave a thump. Every five minutes he looked at the clock. The waiting was terrible, in fact agonising. This was a new experience to him when Time seemed like an enemy to him. Prem was utterly unhappy and there would be no solace for him, until she made her appearance, and now Prem's face fell. No doubt, he was an optimist. He knew Shruti too well. She was a serious-minded person and her mere word was a promise. But how was this delay to be explained?

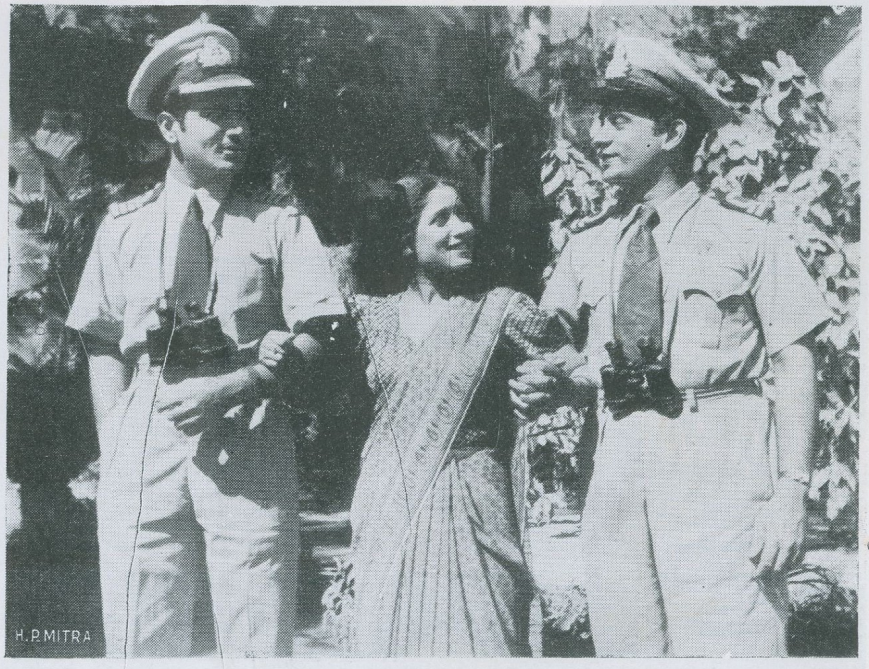
He would wait for yet another hour. He continued sitting on the arm-chair waiting for her. He sat—a model of patience. He began thinking and what were his thoughts! The horizon of his mind was filled with Shruti's vision—her beauty, her golden voice, her charm.

It was nine and what little hope he had left was crushed mercilessly. He cursed his vanity, his pride, his ill-luck. He knew and felt that he did not deserve this treatment. He had everything in his power to make her happy, but he had failed. She did not care for him.

This was a cruel, cruel reality and the artist in him came back to this mundane world. He had waited for three solid hours, making her the goddess of every moment. He could bear it no more. He buried his head in the pillow and in the hushed silence of the night, some deep sighs of misery were heard. It was a kindly soul, writhing in mental agony.

* * *

The next evening, when Prem called at Shruti's place he was told that Shruti had left for Kashmir with Niranjan. In a moment, Prem realised that Shruti loved Niranjan even with the world against her. Thereafter Society called Shruti an outcast. But who cared? She had joined that glorious community of lovers, who have given to the world its smiles and sighs through the ages.



It seems to be a sandwich situation from "Rahgeer", a Rasik picture.

Magnificently Herself

As Magnificent as Only
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The Inimitable
STAR OF **'KADAMBARI'**

Comes with even more irresistible charm in this stupendous

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SHANTA APTE
IN
TARAMATI

Directed By
NANDLAL JASWANTLAL

LAXMI PRODUCTIONS'

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Particulars : SUPREME FILM DISTRIBUTORS, BOMBAY 14.

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1.

Bhagya Laxmi

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Director :-
SARVOTTAM BADAMI

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2. Beauty and Melody together for the first time

DEVI

STARRING: **LILA DESAI & SURENDRA**
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DIRECTOR:
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REVOLTED against SOCIAL INJUSTICE—

Nalini Jayawant

and

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in

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SADHONA BOSE—

This charming daughter of Bengal comes once more to the screen with her graceful dances in "Shanker Parvati" a spectacular production of Ranjit.

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are proud to unfold

A Golden Leaf From The History Of Hindustan

"Life of"

Shri Krishna Bhagwan

The grand personality that combined in Himself the Divinity of Shiva, the Virility of Hercules, the Simplicity of Christ, the Tenderness of Buddha, and who has been, for more years than man has cared to keep count of, one of the greatest formative influences in human thought and religion.

Nearing Completion: **MUN KI JEET** *Starring* NEENA & SHYAM

STUDIO — SHANKERSETH ROAD, POONA. OFFICE — 22 VINCENT SQUARE, DADAR, BOMBAY.

ARUNA DEVI—

She is supposed to be an exotic dancer from Bengal. She gives some beautiful Manipuri dances in "Pagli" a social picture of Maheshwari Pictures of Lahore.

THE SYMBOL OF DEVOTION

PROVIDES THE MEANS TO DROWN THE NAME OF GOD TO THE GREATEST ATHEIST OF ALL AGES—

GHANTAKARAN

THE DIPLOMAT WHO TIED BELLS TO HIS EARS SO THAT HE MAY NEVER HEAR THE NAME OF HIS ALMIGHTY...

He is at his WIT'S END in

JAYANT DESAI PRODUCTIONS'

BHAKTARAJ

STARRING:

PAGNIS, VASANTI, DIXIT, MUBARAK, KAUSHALYA, NURJEHAN, Etc.

DIRECTED BY:

JAYANT DESAI

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TALE OF
TODAY AND
TOMORROW

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NAJAM NAQVI

★

STARRING :

★ SNEHAPRABHA
★ JAIRAJ
★ DAVID
★ MISRA
★ GIRIDHARI
★ PRATIMA DEVI
★ DAR KASHMIRI
★ BHUSHAN
★ SHARDA &
★ CHANDRIKA

★

SONGS :
WALLI

★

MUSIC :
AMIR ALI

From Saturday 5th February at CENTRAL

Distributors : **PEERLESS PICTURES, BOMBAY—4.**

The Film Offers A Challenge And An Opportunity

Madame Wadia Warns Against Crime Pictures!

(By: Our Special Correspondent)

"There is a federal law in Switzerland which prohibits boys and girls under 12 from seeing any films indiscriminately. I think it is sound common-sense. The films are a very powerful means of making impressions on youthful, plastic minds and we must take care that only the right kinds of impressions are made on them. The power of vision and sound and motion together provides a most effective means of giving a very right or a very wrong turn to the mental working of not only children but of adults also, and if we don't take the best advantage of this institution of the cinema that has come to stay for all time, and that has such great educational possibilities, mental, moral and artistic, why should we call ourselves progressive and civilised and cultured? For realising the brotherhood of man and establishing friendly relations among all nations, I cannot think of a more effective and more useful agency than the motion-picture. The conscience of the peoples of the world has to be trained to this objective and all lovers of humanity and believers in its oneness must make conscious efforts to that end. The film producers in every country can do a great deal if they are awakened to their duty in this direction. The propaganda value of the films is now directed largely to augmenting the war effort. It could be used as powerfully to build world peace. It is a challenge and an opportunity."

It was Madame Sophia Wadia speaking in her clear, persuasive voice at her spacious residence on Narayan Dabholkar Road, Malabar Hill. Madame Wadia has been in India for fifteen years but her interest in India and things Indian dates back many years before. Ever since she can remember she has been interested in India's culture and civilisation and when she went to New York she joined the Columbia University for post-graduate work in the Oriental Department under the late Prof. A. V. Williams Jackson. There she studied Sanskrit and Pali and decided to live in our midst. She married Mr. B. P. Wadia and came over to India. She threw herself into the work of India's cultural, literary and artistic renaissance and has carried on her work through, *The Aryan Path,* the establishment in 1933 of the All-India Centre of the International P.E.N., whose monthly journal, *The Indian P.E.N.,* she also edits, and Theosophical propaganda through the United Lodge of Theosophists. Bombay and Bangalore are her principal centres of work. She represented the India Centre at the world P.E.N. Conferences at Barcelona and Buenos Aires during recent years.

Madame Sophia Wadia.

Kishore Sahu is trying to find the heart of Protima Das Gupta without realizing that she is smoking it out through the mouth, in "Shararat", a Hindustan picture.

Seeking the views of such a devoted worker regarding our screenland in its various aspects was bound to be an instructive experience and so it proved when I interviewed her at "Aryasangha". Explaining her views in favour of using the film for the benefit of the ordinary citizen, she said:—

"There is a controversy going on at present in the U.S.A. Many recognise the undesirability of show-

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Everyone with foresight is saving money today, even if only a little at a time. But once money has been saved, it is natural to want to invest it, and here the unwary should be warned that gold, silver, jewellery, house-property, and manufactured goods are investments to *avoid*. Prices are tending downwards. If you buy at today's prices for investment purposes you *may* lose heavily in the near future, and will *certainly* suffer loss after the war

Without any doubt, the soundest place to put savings today is in National Savings Certificates which cost only Rs. 10 each to buy, but will be worth a *Guaranteed* Rs. 15 each at the end of 12 years. These certificates are free of Income Tax and each investor can hold up to a maximum of Rs. 5,000/-. The value of National Savings Certificates cannot depreciate. Further, National Savings Certificates can be encashed at any time after the first three years.

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ing films with emphasis on crime stories and excessive and crude sex-appeal and public opinion is veering round to the position that producers must not be allowed license to produce whatever they like, particularly when their films are meant for mixed audiences. Children especially must be given only clean fun and instruction, in the most artistic way possible. Statistics have proved that the gangster and sex-ridden films have very badly affected the mental activity and the behaviour of children and young people in Chicago and elsewhere.

"If the Indian conscience is not aroused in time to this level, I am afraid we may have American history repeated here. I keep fairly well in touch with affairs American, and I can tell you that Hollywood is not promoting amity between the North and South American countries. Hollywood has recently been trying to depict life in South American republics like Argentina. But it has only provoked the anger and resentment of the people of Argentina. I saw one picture like this in Bombay and knowing Argentina as I do I think the Argentines were quite justified in their resentment at the misrepresentation of their life in the Hollywood pictures. They have done similar injustice to Indians and Negroes also. All this must stop and there must be an exchange of the good points in the cultures and the civilisations of all peoples, with emphasis upon those points that bring each nation into unison with the rest, not on the separative elements."

SHE LIKED 'KABIR'

Madame Wadia had seen several Indian pictures and she told me that such time as she could spare in the midst of her activities for films, she divided amongst the Indian films in preference to the foreign. She had felt a thrill on seeing "Tukaram". She liked "Kabir" very much and she felt that if more pictures of that type were produced and widely shown to mixed audiences of Hindus and Muslims, there would soon remain nothing of the Hindu-Muslim problem. She insisted that conscious efforts must be made to concentrate on the many points that unite the two great communities and to ignore the few that seem to divide them. She believed that the lives of saints and similar great figures of history would be of immense value from that point of view. In fine, her opinion is that Indian producers will do better to select themes from India's ancient and medieval history for such of their pictures as are intended for inter-provincial and international consumption.

"The devotional film is really India's speciality," Madame Wadia said. "It is a good sign that it is popular among our own people but it can be made popular in Western countries also provided the production is really artistic and of a length adequate to Western requirements. Of course English captions would have to be provided for the export trade. A really inspiring series of the sages and the saints of India could be prepared, each with a message that can come only from the spiritual kingdom which we know as Mother India.

"If a negative criticism may be permitted, India seems to be lagging behind some countries in Europe and America in developing the educational possibilities of the films. The work of the London Polytechnic Institute in this direction is an illustration of what might be done with the cinema in our schools and colleges and especially in our vocational and technical institutions.

"Also, our films, it must be confessed, are not always of the highest artistic standard. Melodrama and horse-play are inartistic, if nothing worse, and they both play too prominent a part in many Indian films. An artistically produced film has its own message apart from the plot. The cinema has opened a new field for creative artistic expression, and some institution is needed to develop and to organise talent in this new medium.

"I have a horror of what are described as our social pictures. I find that they are cheap, crude and bad imitations of some of the Western films. The heroes and heroines in such pictures affect an artificial tone and manners and dress and move about in a way that is anything but Indian. This is particularly noticeable in the case of women characters. Ordinarily, Indian girls and women do not dress, walk and talk and generally behave in the way the Indian screen represents them as

IN MEMORY OF A DEAR FRIEND

We regret to announce the sudden death from heart-failure of Mr. T. Ananda Rao, B.A., B.L., Advocate, Madras High Court, and father of Sushila Rani, on Sunday the 30th January 1944, at his daughter's residence on Malabar Hill, Bombay.

A well-known lawyer, practising both in the criminal and civil courts of Madras, Mr. Ananda Rao devoted all his spare hours to the study of philosophy and it was considered a rare treat among his circle of friends to hear him discuss his pet subject. Progressive-minded, among the still slightly orthodox Saraswat community, Mr. Ananda Rao gave his three brilliant daughters the best education available in Madras and when Art invited Sushila Rani to the screen, he was the first one to give his consent.

He leaves behind a widow and three daughters to mourn his loss not to mention a host of friends in Bombay and Madras who loved him for his genial disposition and brilliant company.

May his soul rest in peace.

—: Particulars :—

SOBHAGYA PICTURES

85, MAIN ROAD, DADAR, BOMBAY 14.

doing. Social films could be made much more interesting and even instructive by careful planning. Current problems that face society might be taken up and treated from a constructive and progressive point of view, in consultation with our best thinkers and literary men. From my P.E.N. activity I have come to know that literatures in the various Indian languages are developing in various branches and the adaptation of novels and plays from Bengali, Marathi, Gujarati, Tamil and Telugu by modern authors for the Indian screen must prove a fruitful field for our picture industry."

BE FAIR TO WRITERS

While on this topic Madame Wadia made what she called a digression, but which she said she must make. "I have known," she said, of some producers treating our story writers very unfairly. In the first place, the remuneration paid them is very disproportionate to the profits producers make and, what is worse, stories are called for, kept for some time and then sometimes returned or rejected after ideas have been copied from them. This is not right. As the Founder and Organiser of the All-India Centre of the P.E.N. I feel keenly about the rights and privileges of writers, authors and composers and tampering with them disturbs me. There must be some machinery run on a co-operative and collective basis to deal with this form of plagiarism. All concerned in making a film should share fairly in the profits—and there is no doubt that the film industry is a prosperous industry now, whatever its handicaps may be.

"I see a good future for the Indian Film Industry as a potential agency for promoting the commonweal but the condition precedent is planned action. India's leaders of opinion, thinkers and social workers must take this problem seriously and make solid attempts to influence the screen of our country.

"Even the artistes and technicians that join the ranks of the cinema industry besides producers, directors, distributors and exhibitors must be fired with patriotic enthusiasm and with faith in themselves, to achieve the desired results. Men and women of ideals must come forward to man the ranks of the film industry and when that is done, the film industry will surely make a contribution worthy of its opportunity to national regeneration and reconstruction."

Remember !

When "filmindia" does not review a picture, it means that we have no words to waste. All pictures are seen but only those are reviewed which have at least 5% entertainment in them.

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Cinematography: L. N. VERMA
Music: NINU MUJUMDAR
Story By: Mrs. ISMAT SHAHID LATIF
Prod. Executive: LABHSHANKER MEHTA
Sound Recording: DINSHAW BILLIMORIA
Dance Director: PRAVIN KUMAR
Editor: INDU KUMAR
Prod. Secretary: J. C. SOLANKI, M.A.

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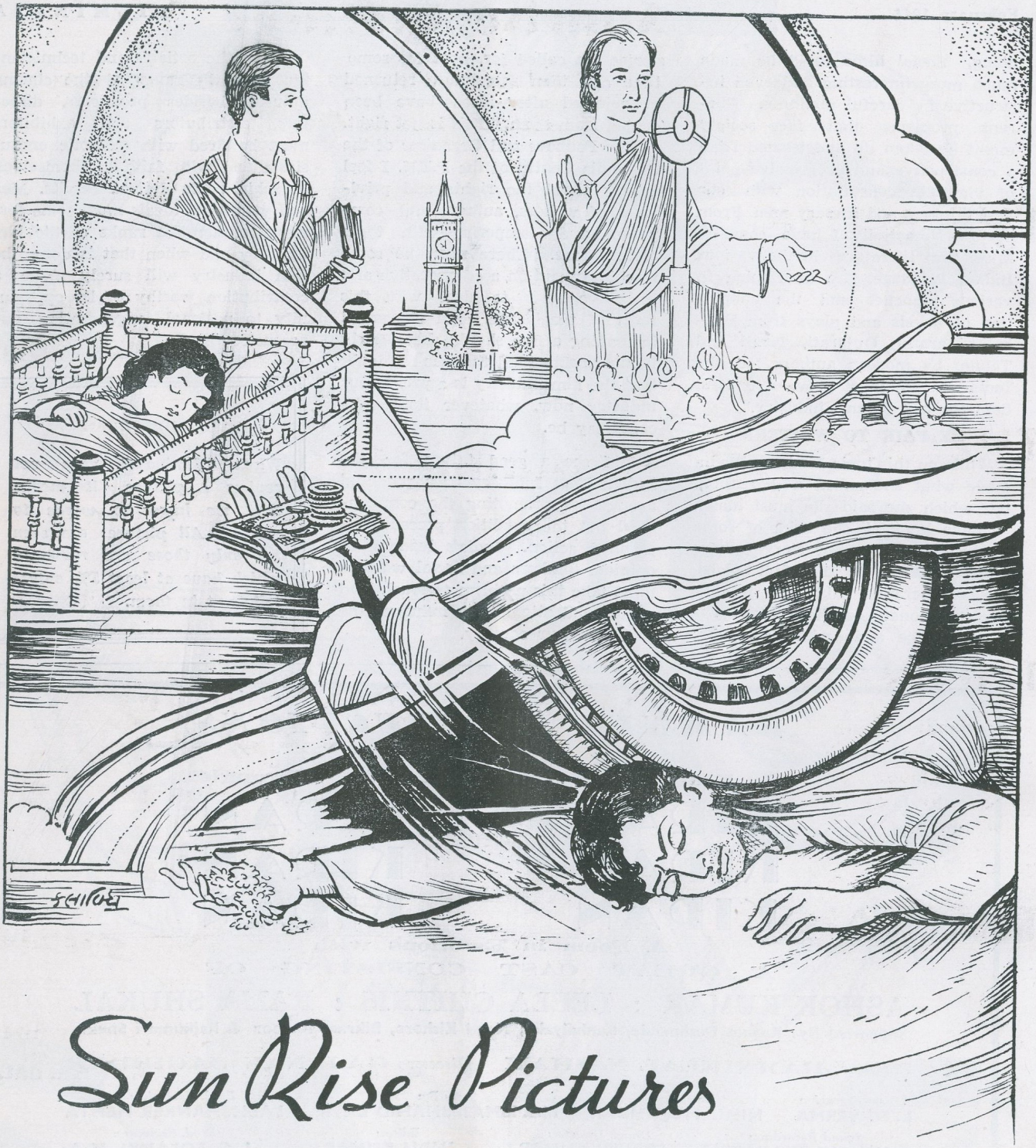

Sun Rise Pictures

MA-BAAP

Director : V. M. VYAS Story : M. G. DAVE.

Songs & Dialogues : MR. BECKAL (JAWAB' FAME)

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World of flickers

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"Bhaktaraj" Becomes A Popular Devotional Picture !

Excellent Fare For God-Stricken Millions !

Dixit Gives A Sparkling Performance !

Of all the devotional pictures recently produced, "Bhaktaraj" remains the most outstanding. To look at, it is an imposing motion picture with flashes of grandeur and beauty. It is, however, different from the other devotional pictures we find on the screen. For, "Bhaktaraj" presents, in addition to the hackneyed devotional angle framed in the usual miracles, a philosophic theme expressed through the character of Nagarseth Ghantakarna. In Ghantakarna, the writer presents a rational atheist who believes more in the theory of cause and effect than in the unseen, unknown Divinity. This grave mental aspect of human life has, however, been so beautifully mixed with comedy that while you realise the lesson coming home, you don't feel the weariness of the homeward journey. Dixit's individuality takes a great part in making this role a success.

ANCIENT IN ITS THEME

This is a story of old which modern rationalists must take with a big pinch of salt. Its devotional angle is intended for the numerous god-stricken millions we find in India. Its abstract philosophy, however, ought to appeal to the intellectuals, even if they don't join with the masses in applauding the miracles.

In India, or for that matter in any part of the world where human beings have lived, no man has become a saint without performing some miracles. If the miracles were not actually performed, imaginative writers and poets have attributed miracles to these men and made them saints. Even the sensible philosophy of Christ had to be served to the masses sandwiched between impossible miracles. Had it not been for the device of miracles, Divinity would have lost caste with the human race. Cleverly enough, miracles are milestones of the past which the present generation never sees but is constantly reminded of through scriptures and folklore. With the technical progress achieved in film-making, the scriptural miracles of imagination have taken a concrete shape which masses can now see and compare with the original scriptural descriptions. The film is, therefore, becoming an aggressive factor in perpetuating the stupid notions of old when men made the gods come down and perform acrobatics for a waiting humanity.

BHAKTARAJ

Producers:	*Jayant Desai Productions*
Language:	*Hindustani*
Story & Dialogues:	*Munshi Dil*
Songs:	*D. N. Madhok*
Photography:	*Dronacharya*
Audiography:	*P. C. Subedar*
Music:	*C. Ramchandra*
Cast:	*V. Pagnis, Vasanti, Mubarak, Kaushalya, Dixit and others.*
Released at:	*Lamington, Bombay.*
Date of Release:	*24th Dec. '43*

Director:
JAYANT DESAI

"Bhaktaraj" is a perfect story from this old mould. Ambarish is the eldest son of King Nabha of Ayodhya. He has a step-brother in Malang who covets the throne and conspires with Nagarseth Ghantakarna to deprive Ambarish of his heritage. Ambarish being a devotee of God has no worldly ambitions. He spends his time in prayers to the Almighty and craves for His mercy. So when his father leaves the crown to him, he willingly puts it on his step-brother's head and goes back to his prayers.

Dixit, an inimitable comedian, gives an excellent performance in "Bhaktaraj", a Jayant Desai production.

Before this, however, he has, through the machinations of Malang and Ghantakarna, excited the wrath of Rishi Durwasa. Durwasa was known for his great penance and uncontrollable temper and his infalliable curse which followed all exhibitions of temper. He clashes with Ambarish when Durwasa curses Ayodhya with famine and pestilence. Ambarish prays for deliverance with such an intensity that the Lord is pleased to pour rain in torrents and make the land green and fertile again.

The chastised Durwasa is now in a terrible temper and rushes to Lord Indra for revenge. Disguised as a Brahmin, Indra asks from Ambarish the alms of "Bhakti" and "Dharma". The gentle man gives

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RAHGEER

Musical Comedy full of Mirth and Melody
Played on heart - strings of a love triangle.

Starring:

TRILOK KAPOOR

SHANTARIN (Najma & Shakuntala fame)

MASOOD (Nadan fame)

SHAHAJADI (Jhoola fame)

ANVARI (Ranjit fame)

DIRECTED BY:
A. RASID

MUSIC BY:
KHAN MASTANA

PHOTOGRAPHY:
AHMADULLAH

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BHALAI
AT THE
TAJ TALKIES, BOMBAY
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This is evidently a knotty situation from "Adab Arz" featuring Nalini Jaywant, Karan Devan and others.

them away, not realising the ruse, and makes himself barren of these spiritual virtues. Ambarish's wife, however, steps in at this stage and puts her chaste spirituality to test and manages to secure back the lost virtues for her husband. Lord Indra runs away in terror.

In the human world, however, Ambarish, goes through greater vicissitudes. His brother Malang, egged on by the atheist, Ghantakarna, banishes Ambarish and makes him homeless in his own kingdom. Ambarish has no roof to sleep under as the man who dared to offer it stood under the shadow of the gallows by royal proclamation. The Lord now takes an active part in the protection of his devotee and gets him a ready-made cottage as a home wherein the Lord, Himself, serves the devotee. Malang attempts to burn down this cottage but fails and in addition is so badly manhandled through the divine agency that sense and realization are knocked into his head. Melang rushes to Ambarish and finds peace at his feet. Ambarish now returns to his home and kingdom and there, accompanied by his step-brother, resumes his unending prayers.

Ghantakarna does not like tais transformation in Malang and he provokes the Queen-mother to action. Malang's mother rebukes her son for the beggarly pursuit of devotion, as she calls it, but the son turns a rebel and shows the way out to his mother. Overwhelmed by impotent rage the Queen-mother commits suicide. The sudden loss of his mother shakes Malang's new-found faith in the Lord. Ambarish, however, saves the situation by bringing her back to life.

Durwasa is still planning a revenge on Ambarish and soon finds a ceremonial excuse to curse him to ashes. When the God of Fire steps to destroy Ambarish at the bidding of Durwasa, the Lord steps in and gives Durwasa a good chase. Ultimately Durwasa surrenders himself to Ambarish and it all ends well for the devotee of the Lord.

I LIKE 'BHAKTARAJ'

For the first time in his entire career, Director Jayant Desai has tried to give a picture with sensible development and I congratulate him for the sacrifice. For, it is indeed a sacrifice in box-office takings. The picture is well directed inspite of the late Vishnupant Pagnis from whom no one in the world could have ever taken any vigorous portrayal of any role.

Dixit, however, provides the highlight in the whole show. Without him the picture will not entertain and will fail. Mubarak has done his role very well and has in addition, improved the diction of his dialogues.

Vasanti looks too slight for any motion picture work and she should better give up the work.

Photography, settings and sound are all good. Some faults can be found with the casting of the picture, but in India, a producer has to take what he can get because what he wants is just not available.

I liked "Bhaktaraj" inspite of the miracles and it is an excellent picture for the god-loving, simple-minded millions in our country.

Vanmala gives a rare emotional performance in "Kadambari", a Laxmi picture.

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MUSIC BY:

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STARRING:

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OUR REVIEW

"Taqdeer" Becomes A Purposeful Entertainer!

Nargis Makes A Brilliant Screen Debut !

"Taqdeer" the second production of Mehboob is planned for entertainment and in that it succeeds eminently. But in addition to mere entertainment "Taqdeer," has been made purposeful from a sociological angle and deals with the social status of our stage artistes in a forceful and trenchant way.

Though "Taqdeer" begins with an almost impossible coincidence of two parents from different walks of life losing their pet children in the Kumbh Mela and strangely enough one person getting the other's child, it still remains a more progressive and purposeful entertainment than "Najma", Mehboob's first "pride-picture."

While "Najma" was reactionary in its orthodox contents, in "Taqdeer", Mehboob makes his heroine a rebel who flings herself at the conventional hypocrisies of society when the judge in the story tries to convince her of the social differences between a dancing girl and a judge's son. Mehboob could do this probably because "Taqdeer" unfolds the story of a Hindu family and Hindus, being tolerant, don't mind learning some new lessons in progressive thinking.

A STORY OF CONTRASTS

The story introduces two social types: Justice Jamnaprasad, an intellectual with an indisputable social status earning his livelihood by his learning and social position and Badriprasad, a hard-working theatrical producer, who has come well up on the ladder of success through sheer grit and industry but remains unrecognised socially.

The story opens at the annual Kumbh Mela, an occasion when millions gather every year, driven by the devotional urge within. At this Mela, Justice Jamnaprasad and his wife lose their only daughter Shyama and she is soon absorbed by the huge crowds. On the other side, Badriprasad, a travelling stage performer and a widower, also loses his only son Babu and is heart-broken in consequence.

Seems to be a vigorous situation from "Zigomar", a picture of Neptune Films.

TAQDEER

Producers:	*Mehboob Productions*
Language:	*Hindustani*
Story:	*Gulam Mohamed*
Songs:	*Meherul Qadri*
Screenplay, Dialogues:	*Agha Jani Kashmiri*
Photography:	*Faredoon Irani*
Audiography:	*D. Billimoria*
Music:	*Rafiq Ghaznavi*
Cast:	*Chandramohan, Motilal, Charlie, Nargis, etc.*
Released at:	*Roxy, Bombay*
Date of Release:	*31st Dec. '43*

Director: MEHBOOB

Strangely enough these two kids get exchanged and installed in the two families. To console his heart-broken wife, Justice Jamnaprasad procures a boy from the Mela and the boy happens to be Babu, Badriprasad's missing son. On the other hand Badriprasad's manager secures a daughter for Badriprasad, who is Shyama, the missing child of Justice Jamnaprasad.

Forgetting our quarrel for a while with this almost impossible coincidence, which forms the bed-rock of the future story, the plot proceeds further in rather an interesting way, punctuated by plenty of comedy and pathos.

Years roll on and Shyama, under the close and careful training of Badriprasad, becomes a glamorous dancer in her foster-parent's theatrical company. Badriprasad is now a successful stage producer and gives Shyama all his attention and the comforts she needs. But, on the quiet, he always yearns for his lost son, Babu.

In the home of Justice Jamnaprasad, Babu, the adopted son, is brought up with equal care and love and both his foster-parents dote on him. The mother, who is shown as a woman of shocked nerves, considers Babu as Shyama and addresses him in the feminine. This aspect creates a lot of pleasant comedy in the rich man's home.

And now another coincidence takes place. Babu attends a stage show with his foster-parents and

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ZAMIN

Starring: DURGA KHOTE, KHURSHEED, DAVID, NAVIN YAGNIK, RAJ BISHWAS, S. NAZIR etc.

SUBJECT:
Pt. SHIVKUMAR

DIRECTION:
Pt. ANAND KUMAR

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spots Shyama, the prima donna and falls in love with her straightaway. His love is reciprocated with the same youthful ardour. They soon become close friends, but their friendship is neither liked by Justice Jamnaprasad nor by Badriprasad. The Judge thinks it below his social status to find his son wooing a mere dancer, while the honest, hard-working Badriprasad has little respect for the good-for-nothing sons of the rich.

The two parents collide very often and give bits of their minds to each other.

Babu is stopped from going to the theatre and Shyama is warned to keep away from Babu. One day, however, Babu manages to bring Shyama to his own home to meet his mother. The meeting between the Judge's wife and Shyama consoles the old woman in a strange way and she insists on calling Shyama her own daughter.

The story soon travels towards the climax. The mischievous Babu manages to wriggle himself into the hero's role in a stage-play of Badriprasad. While Shyama loves his performance, Badriprasad kicks up a terrible row. The next day's newspapers carry the story in screaming head-lines. Justice Jamnaprasad is shocked beyond endurance and in giving hell to Babu gives away the secret of his adoption. Shocked at the revelation, Babu quits the Judge's home and comes to meet Shyama. Here he tells the story of his adoption and Shyama tells her own story. The unknown orphans soon swear to an eternal love pact but just at the moment Badriprasad bumps into them. In a scuffle Badri hits Babu with a stick on the head and in consequence the god-fearing, law-scared Badri has to accommodate Babu in his own house for days, a thing he would rather have died for than done, had it not been for a bad gash in Babu's forehead.

The disappearance of Babu makes Jamnaprasad's wife ill again. She gets a counter-shock and the medicos expect her to return to her normal brain after the illness. A lot of pathetic drama now passes before our eyes and the missing Babu is secured for the ailing mother. But the mother refuses to recognise him. It is now a question of touch-and-go with the health of the Judge's wife. Babu reveals at this stage his foster mother's instinctive love for Shyama. The Judge eats the humble pie and goes begging to Shyama and Badriprasad.

Shyama comes to the bed-side of her real mother and is reclaimed, while Babu's photo of childhood in the drawing-room of Justice Jamnaprasad, solves Badriprasad's problem of the missing son. It all ends well.

In its purpose and philosophy, the story provides an attractive subject for a motion picture, though a lot of use has been made of easy and convenient coincidences.

GOOD PRODUCTION VALUES

Director Mehboob has developed his sequences rather well and nursed their inlaid human sentiments all throughout with great care. In taking excellent work from Nargis, a brand new girl, he has shown rare skill which stamps him as a creative artiste.

The photography maintains the usual standard of Faredoon Irani. The sound recording, however, required a little more care. The screen-play is very well developed by Agha Jani Kashmiri and we like his work for the very first time. His dialogues are well written and well pointed. The song compositions are not up to much, while the music direction is definitely mediocre.

NARGIS—THE NEW COMER

In Nargis, the picture introduces a new girl to the Indian Screen. Realising that she appears on the screen for the first time, she could be said to have done excellently, especially so in the emotional situations of the story wherein she has gamely responded to the demands of her director and has at places done better than several of our seasoned stars put together. Her success is the triumph of Mehboob, who has in addition photographed her very carefully and thus helped a lot to glamourise her.

The three veterans, Chandramohan, Motilal and Charlie, acquit themselves with their usual polish and make their roles very successful.

In fine, "Taqdeer" is a picture I would not mind seeing again, even though I have a hundred things to do every day. It entertains you and yet tells you something, which very very few pictures in India do.

Between Pramilla and Bibbo, Chandramohan feels like it in "Bare Nawab Saheb", a social comedy of Silver Films.

President Of The Serv

General Secretary, ALL INDIA HARIJAN
JUDGE, Mr. B. G. HORNIMAN, PRE
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ONE & ALL PRAISE "MAHATMA VIDUR"

Bombay's Entire English & Vernacular Press including

The Times of India
The Bombay Chronicle
The Bombay Sentinel
The Free Press
The Sunday Standard
The Bharat Jyoti
The Social Welfare,
The Vishvamitra,
The Blitz,
The Forum,

BUT EXCLUDING THE 'FILMINDIA', OF COURSE

"Ideal before the present generation" thus thinks the President of the Brahmin Sabha.

"Mahatma Vidur" depicts the life of a devotee of Shri Krishna as well as that of an ideal Grihastha according to the notions of the Hindu Shastras. The Characters of both "Vidur" as that of his wife "Sunayana" are well-depicted and they put an ideal before the present generation to be followed—such pictures would surely lead to the raising of the moral tone of the people. The picture deserves congratulation for putting this ideal before the public.

Sd/- V. Abhyanker, B.A., LL.B.,
Advocate, High Court,
President, "Brahmin Sabha."

Bombay High-Court Judge on the 18th "Royal-Jewel"!

"We were greatly pleased to see "Mahatma Vidur". It is well directed and vividly depicts revised episodes of the Mahabharat, preaching the gospel of Truth, Non-violence, self-sacrifice and forgiveness. The dialogues particularly between Vidur and Sunayana, Shyama and Vidur, Vidur and Duryodhan are impressive. The parts of Vidur, Sunayana, Shyama and Shakuni are excellently acted. The episodes are well-selected to suit the purpose of the picture. Sunayana fully represents the ideal Hindu wife and mother. The picture is well-worth a visit.

The Hon'ble Mr. Justice N. S. Lokur
and Mrs. Laxmibai Lokur.

All Are Showering Praise on "MAHATMA VIDUR"

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"Bhakta Vidur's ideal is the ideal of every pious Hindu. Incidents in the life of this arch-devotee of God are so woven into it that they all tend to taste his faith in God and he passes this test in a way which has furnished a model for others to follow. The atmosphere created is entirely moral and religious and the wickedness of erring men like Shakuni is vividly brought into relief by contrast with the pious and holy actions of Vidur. The public should thank the Royal Film Circuit for putting on the screen this attractive picture."

—Dewan Bahadur Krishnalal M. Jhaveri.

"Mahatma Vidur" has a topical interest', thus says an Oriental Scholar of Sanskrit.

"I had great pleasure to witness "Mahatma Vidur" in the company of my colleagues Professors Bhagwat, Shembavnekar and Agaskar. The picture has a topical appeal by reason of the questions of our times, like untouchability, non-violence etc. having been tackled therein.

St. Xavier's College,
Bombay. Prof. G. C. Jhala, M.A.

Mrs. Charushila Bhatwadekar, M.A.. thinks, 'Mahatma Vidur' is worth a visit by one and all.

Pandit Hridaynath Kunzru and Amritlal Thakkar.

"We had the pleasure of witnessing "Mahatma Vidur" produced by the Royal Film Circuit. This picture is based on the life of Vidur, uncle of the Pandavas, who dedicated his life for the service of the untouchables and the starving downtrodden. Vidur's ordeal of undergoing tortuous sufferings in his selfless service to humanity, his wife's devotion to her husband in following his footsteps and the sincere love of their child to the Lord have been well-shown on the screen. This should appeal to the members of every community young and old. It has good acting and singing. Both Pagnis and Durgabai Khote did their parts very well. The picture "Mahatma Vidur" has morals to be noted. The picture deserves to be patronised by the public."

Sd/- Pandit Hridayanath Kunzru.
Servants of India Society.
All India Harijan Seva Sangh.

"Certainly worth seeing": Pandita Kshamabai says, "that music is very good.

"I was most pleased to see "Mahatma Vidur". Episodes from the treasure of our epics have always been ennobling and educational for the masses. The picture is certainly worth seeing. It is good and even thrilling. Music is very good."

Sd/- Pandita Kshamabai Row.

Co-starring: V. PAGNIS & DURGA KHOTE

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PANNADAI

PRODUCER:- Kamalabai Manglorekar

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Music : K. NARAYAN RAO *Story, Dialogues, Songs :* SHEVAN RIZVI

Photography : A. SATTAR *Production Manager :* KAUSHIK

Particulars :

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OUR REVIEW

"Kisi Se Na Kahna" Proves Terribly Boring!

Leela Chitnis Looks Old And Repulsive

Inspite of our sincere advice to Leela Chitnis, she has gone out and written another film story under the name of Leela Gvalani. To say the least, this story is as stupid as the previous one and one cannot understand why this woman should be insisting on a suicidal experiment.

"Kisi Se Na Kahna" makes an immensely boring picture, from the beginning right up to the end. Nowhere do we get even a moment of relief from boredom.

With the exception of Ghory and Shahzadi, almost every artiste employed in the picture gets on the nerves, till it all becomes unbearable.

We don't know at what age Leela Chitnis is at present, but on the screen, she seems to be in the late forties. With sunken cheeks, a wasted figure, a clumsy back and lustreless eyes, she looks anything else but a glamorous film-star. Add to this, the diabolic inefficiency of the camera-man and imagine how hideous and ugly Leela Chitnis must be looking in "Kisi Se Na Kahna".

"KISI SE NA KAHNA"

Producers: *Chitra Productions*
Language: *Hindustani*
Story: *Leela Gvalani*
Dialogues & Songs: *Pandit Nagar*
Photography: *Dronacharya*
Audiography: *Barucha*
Music: *Protap Mukherjee*
Cast: *Leela Chitnis, Pahari Sanyal, Sunetra, Shahzadi, etc.*
Released At: *Taj Talkies, Bombay.*
Date of Release: *23rd Dec. '43*

Directors:
KRISHNA GOPAL
K. T. DATE

This woman, who was once a little girl, is Shanta Apte. She has become huge but she is reported to have done well in "Kadambari", a Laxmi picture.

A gentle touch often starts the love-plug sparking as the pathetic Damuanna Malwankar finds out in "Gajabhau", a comedy of Profulla Pictures of Kolhapur.

In Pahari Sanyal, the picture has a hero with an overfed body and a stiff neck. From what we saw of his work in this picture, we doubt whether this fellow can act at all. He has a voice like a broken reed and a face that seems to refuse to hold any expression.

In Sunetra, who acts as "Kalpana", the other girl in the story, we have a woman with a man's vocal organs. With her long, thick nose, hanging lips and flirtish eyes, she creates such a repulsion in one's mind that one would refuse to accept her as a daughter of Eve.

Keshavrao Date, a stage fossil, acts "Major Jang Bahadur", and in doing so doles out some precious Kolhapuri Hindustani. This fellow

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This must be humorous with Dixit in it in "Zaban", a picture of Jayant Desai Productions

doesn't seem to be off the stage yet seeing the funny grimaces he made on the screen.

Last but not the least is the stalwart Hari Shivdasani. After nearly fifty pictures, Hari is still at the feeding bottle stage with his peculiar Sindhi Hindustani. In addition, he seems to have completely forgotten the art of acting, at which he was not so bad in the past.

COMMONPLACE STORY

The story of the picture is a sickening affair. It is about a young married editor of a paper called "The Jeevan", owned by a rich young woman, by the name of Kalpana.

Benoy, the editor, has a clever wife in Rekha. She is wide-awake to the fact of her husband being captivated by the sophisticated charms of Kalpana, his employer. (Not that, the woman playing the role shows any sophistication or polish.) There is still one more man in the story in Manohar, the manager of Kalpana.

Manohar wants Kalpana for himself. Kalpana loves Benoy the poetic editor, and Benoy reciprocates the feeling under a spell. Rekha tries to counteract all this to save her home. This tug of war goes on throughout the picture, till, as was expected, Rekha pulls all the rope on her side and reclaims her half-lost husband.

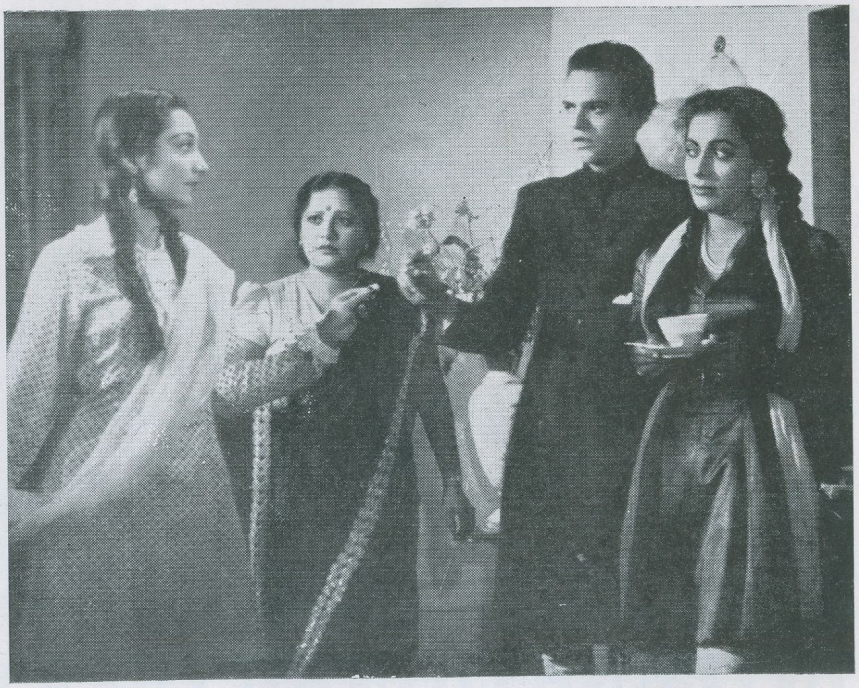
Stories like this have been shown on the Indian screen since the birth of films in India and we did not need an University graduate like Leela Gvalani to rehash the subject for our benefit.

The production values of the picture are most annoying, as we cannot appreciate the photography for a long time nor can we pick up the song and dialogue recordings for still a longer time.

Couple of tunes sounded attractive, but the words of the songs remained inaudible.

The two directors, Krishna Gopal and Keshavrao Date, should not be allowed to play with the megaphone in future, if this picture is to be taken as an evidence of their art.

In fine, "Kisi Se Na Kahna" is a picture about which you should not talk to anyone for fear of letting down a friend.



This is a catty situation from "Shararat", a comedy of Hindustan Chitra.

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OUR REVIEW

"Muskarahat" Provides Pretty Entertainment

Boy-meets-girl Theme Attracts People

This is just another of those boy-meets-girl stories which producers with weak spines so often produce to woo the box-office goddess. "Muskarahat" is prepared after the Bombay Talkies' formula and though it is pretty well mixed, it still doesn't taste as good as "Kismet", "Jhoola" and other box-office claptraps produced by the Bombay Talkies.

Like every other story produced in India, "Muskarahat" is also built on easy and convenient coincidences punctuated by periods of intellectual coma which is most essential to swallow certain things.

One of the things we are asked to swallow is that the parents of the hero and of the heroine are friends of long standing and yet one party has not seen the other party's child during twenty-five years since the birth of either Motilal or Vanmala. And then Motilal's father agrees to the marriage of his son even without seeing the son's would-be-bride, and this, in the twentieth century after the birth of Christ.

Nor does Motilal become curious about his proposed mate even distantly. He does not actually refuse to marry her, but keeps on protesting with and without liquor in him.

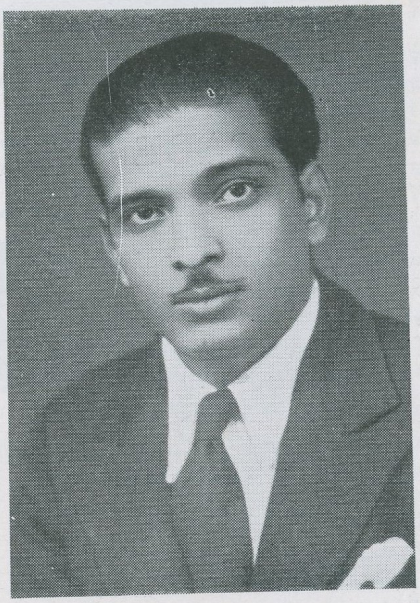
MUSKARAHAT.

Producers:	*Saubhagya Pictures*
Language:	*Hindustani*
Story:	*Dwarka Khosla*
Songs & Dialogues:	*I.C. Kapoor*
Photography:	*Dilip Gupta*
Recording:	*R. Chatterjee*
Music:	*Ramachandra*
Cast:	*Hari Shivdasani, Ghory, Vanmala & Motilal*
Released At:	*Capitol, Bombay*
Date of Release:	*17th Dec. '43*

Director:
DWARKA KHOSLA

There are many such items in this story which we have to accept with a polite nod, otherwise Dwarka Khosla could not have proceeded to make an 11,000 feet of boy-chases-girl parade.

Leela Pawar contributes to a comedy team in "Zigomar", a thriller of Neptune Films.



Sangeet Ratna Pandit Hanuman Prasad Sharma, the well-known musician, is given charge of "Draupadi" music. The songs of "Draupadi", according to Panditji, are expected to be popular hits.

PUERILE ROMANCE

Both Motilal and Vanmala are born of good and well-to-do parents. Both are graduates. Vanmala is in addition a patriotic thinker who makes a fetish of disliking everything Western but indulges in a western romance throughout the picture and even lives with her boy-friend without the Eastern sanction —marriage.

Motilal and Vanmala meet under the shadow of the Kutub Minar and Motilal picks up the scent and begins the chase. Vanmala, of course, starts to run but after every two hundred feet of celluloid she looks back to make sure whether Moti is on her heels or not. Wherever she stops to take breath and look back Writer-director Dwarka Khosla has introduced an interlocking situation in which the hero and the heroine get mixed up. Very soon they are again disentangled and the girl takes wings and flies with her boy-vulture in hot pursuit.

The parents of both are not at all interested in the romantic antics of their only children till the second last reel of the story. But before

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Evergreen Release.

the old fossils step in, Vanmala has become a school-teacher in a village and the villagers call her "mother". Probably to justify that affectionate title she permits Motilal to live with her so that the innocent villagers may ultimately learn to recognise their "father".

Morality is always a very transparent camouflage in modern life and in this instance takes shelter under the predetermined fact that the hero and the heroine were engaged to be conventionally married to each other though the parties themselves did not know it till the last foot of the film.

Does the picture suggest that if one is going to be married to a girl ultimately, he can begin his game even earlier? Not that we object to this episode. In fact, we are votaries of emotional and rational companionship in sex, and cordially dislike the hypocritical institution of marriage as it stands today. But what would the old-fashioned people say if they saw the advance sampling between the hero and the heroine in "Muskarahat"?

Now we arrive at a stage, where the girl and the boy come to the sacrificing stage. At this stage the old fossils step in and Motilal's father clumsily creates a delicate situation for both the lovers. Motilal leaves and the girl is shocked. Her illness brings the parents together and the mystery is solved but as usual too late to save the heroine. Now love gets its scope for a miracle. The doctors are as usual utterly helpless so Motilal starts operating on Vanmala and you soon behold the heroine coming to life under the magical spell of love. The chase is now over and it does end well as it could not do otherwise with Dwarka Khosla watching every foot of the story.

GOOD PRODUCTION VALUES

Apart from the silly stuff presented in the story the production values of the picture are surprisingly good.

The picture is pretty well directed, nicely photographed and satisfactorily recorded. The music is of an entertaining type and does help to cut down moments of boredom.

Motilal in the role of the hero acts well but looks bald in spots. The baldness takes the youth away from his face. We advise Motilal to play elderly roles in future before he starts failing as a glamorous hero.

Vanmala in the heroine's role expounds Mae West's Curve Theory and gives a tantalising performance which widowers and bachelors must like. If Vanmala would be less melodramatic, she could become a really top-notch artiste.

Well, "Muskarahat" is not at all a bad time-killer and if you have a friend that needs an indirect impetus, it is worth taking her to see the chase between Motilal and Vanmala.

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Cameraman: E. MOHAMMED

Authors: S. ATHAVALE & G. PAWAR

Editor: A. G. MANE

Music: K. BHOLE

Sound Recordist: S. DAMALE

Dialogues & Songs M. SHARMA

Production Manager D. K. KALE

PRODUCTION SECRETARY: J. C. SOLANKI, *M. A.*

TARAMATI is fast progressing - TARAMATI will be the HIT picture of 1944.

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ZAHUR RAJA

A story with all rural grandeur

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STARRING:

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NEW HUNS PICTURES LTD.
(Bombay)

Mud-slinging is a national pastime in India. Even the Scriptures have appointed a fixed day after the Holi, for neighbours to sling mud at one another.

In keeping with this tradition, a lot of mud-slinging is being done about "Draupadi", the forthcoming picture of these producers. Giving full expression to some wishful thinking, obliging "friends" expect the picture to be wrecked on the rocks of disharmony between the directors of New Huns Pictures Ltd.

We are authorised to refute all the rumours and report the smooth progress of "Draupadi". Two huge settings have already been shot in and one of the most stupendous settings ever given in an Indian Picture is under construction at the Minerva studios. All the huge resources of the Minerva Movietone have been graciously placed at the disposal of New Huns by Mr. Sohrab Modi, including the inimitable skill and advice of Mr. Russi Banker, Minerva's chief architect.

With small sets at the Central Studios and big sets at the Minerva, "Draupadi" is likely to grace the screen, early in the month of May.

Sushila Rani, "filmindia's" glamorous secretary, is surprising people by her inborn talent for acting. Delicate yet fragrantly beautiful, her queenly poise has shaken hardened critics out of their stupor and when Sushila Rani bursts out into divine melody while rehearsing her songs, a crowd of hundreds stands spell-bound below the music-room windows. Pandit Hanuman Prasad, the Music-director never had such an easy job in his life, seeing that Sushila Rani, takes the music out of his mind and turns it into divine melody.

Chandramohan as "Dusshasan", K. N. Singh as "Duryodhan", Badriprasad as "Dharma", Mazhar Khan as "Bhim", Dixit as "Suranan", Kanaiyalal as "Vidur", David as "Shakuni", all together pull the star-chariot to the goal of success.

"Draupadi" is planned to be a stupendous hit of several years.

RAJKAMAL KALAMANDIR
(Bombay)

Producer-director Shantaram had to run to New Delhi to explain his instructional story to the sleepy-eyed Government officials in charge of propaganda. Incidentally, Shantaram put in a request sideways to increase his picture quota per year and is now awaiting the final decisions of the New Delhi lords.

It is rather unfortunate that Shantaram, who has recently acquired a big studio, at a prohibitive cost and spent lavishly in renovating the same, should be allotted only two pictures a year, thereby making it impossible for him, to run his production business on economic basis. Leading producers like Shantaram, who constitute the over-all prestige of the film industry in general, must be allowed a larger quota to keep the home-fires burning.

In the meanwhile, the hard-working Shantaram, who often feels that a day should have 48 hours, has

One of those annoying dancing duets we see these days, is also found in "Pagli", produced by Maheshwari Pictures.

AJINKYA CHITRA Kolhapur

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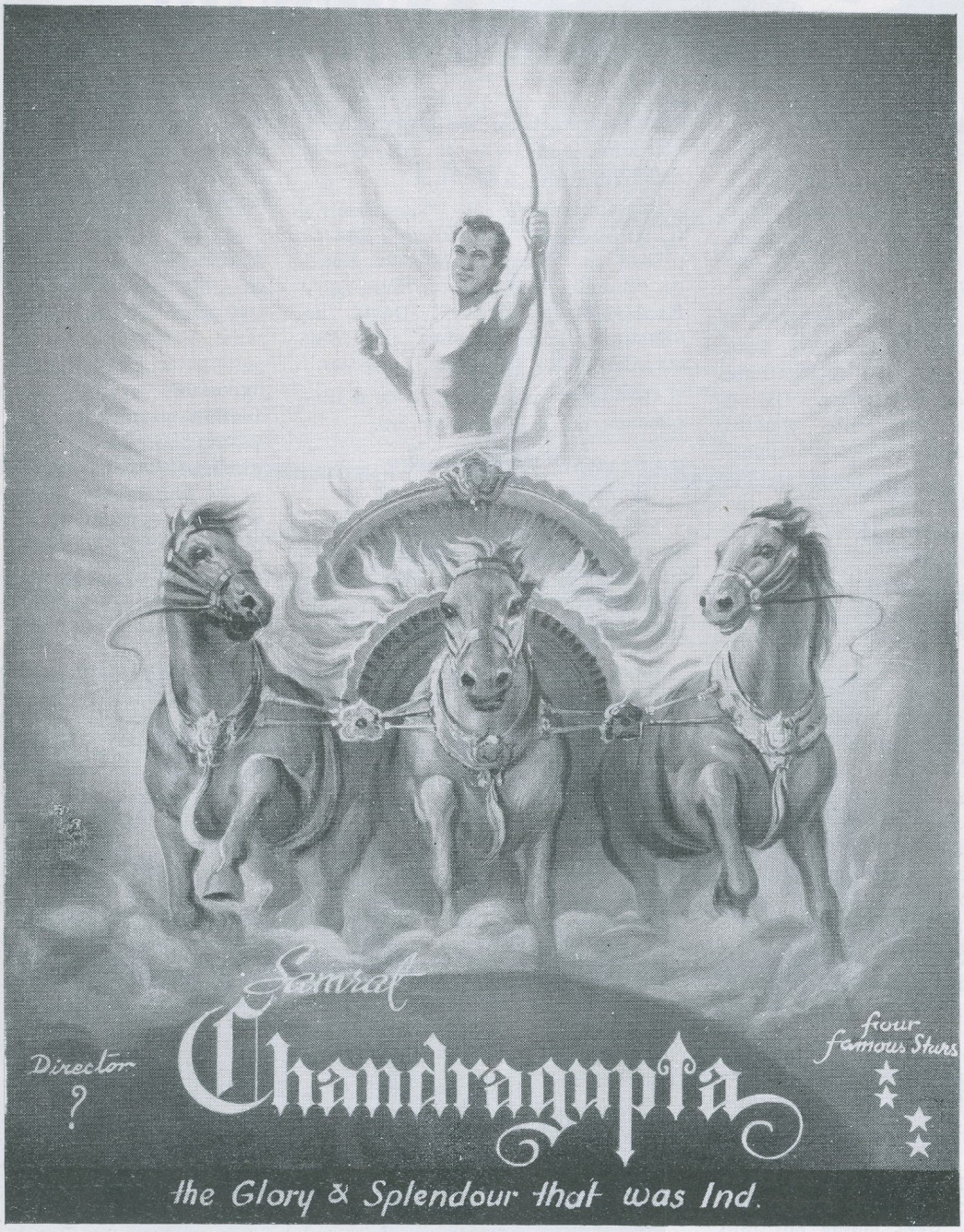

Ajinkya Chitra invites applications from well educated and good looking boys and girls of 15 to 25 age to play as actors & actresses in a gorgeous historical picture of Mouryan period. Apply with good photographs stating age, experience, education & height to Ajinkya Chitra, Kolhapur.

completed "Mali", a devotional subject in Marathi and Hindustani.

This picture is likely to come to the screen early in the month of February at the Novelty Talkies in Bombay.

Another social story that is ready with Shantaram is called "Nasha". It is written by that well-known writer, Dewan Sharar, who has earned an unforgettable name by writing "Shakuntala".

If Dewan Saheb has put in half of his intellectual intoxication in "Nasha", the picture is going to get the audiences drunk with delight.

BOMBAY TALKIES LTD. (Bombay)

Having finished with that American actor Melvyn Douglas, who did some monkey-tricks with Indian musical instruments and showed some blank surprise at their notes, Madame Devika Rani is concentrating all her energy on Sushil Muzumdar's social picture.

At the Bombay Talkies, they never name the picture till they see what "sex" in production is going to be.

During the month, Mr. Keshavlal Mody, the erstwhile managing director of the Bombay Talkies is reported to have resigned and sold out all his holdings in the concern.

This is the second colleague, Mrs. Rai has lost within a year and people wonder, why, especially those who remember that only three months back, Devika had loudly expressed Keshavlal to be the ninth wonder of the world, fallen from the heaven into the lap of the Bombay Talkies.

Now, as was expected, the inimitable and charming Mrs. Rai, despite her years is the supreme control of the Bombay Talkies in Malad, in the Fort, in India and overseas.

SHALIMAR PICTURES (Poona)

Producer W. Z. Ahmed is the one man in the industry, whom even the thunder of the present war fails to hurry up. In his gracious but lazy way, he rolls between Bombay and Poona and shoots "Mun-ki-jeet" in his spare hours.

And yet, strangely enough, we are told that he has arrived at the conclusion of the picture which features Neena and Shyam in the leading roles.

The next picture that will be going on the sets will be a mythological spectacle, "Shree Krishna Bhagwan". We hope this picture when it gets going will be completed during the present era.

RANJIT MOVIETONE (Bombay)

"Tansen" has done its Silver Jubilee, in Bombay, the prestige milestone where producers want to reach and allow their souls to rest in peace.

In the town at another place they have released "Nurse" featuring Khurshid, and the picture is reported to be drawing pretty well.

The next picture that is due for screening after "Tansen" is "Shankar Parvati" featuring Sadhona Bose.

At the studios they have "Vish Kanya" and "Bansari" lying ready and preparations are being made for "Mumtaz" and "Shahenshah Babar".

LAXMI PRODUCTIONS (Bombay)

Producer Chimanlal Trivedi has completed "Kadambari" featuring Vanmala and Shanta Apte and directed by Mr. Nandlal Jasvantlal. The future programme of the company is not yet announced.

SHREE FILMS (Bombay)

"Paraya Dhan" the social picture featuring Leela Desai and directed by Mr. Nitin Bose is waiting for its release on the Bombay screen.

In the meanwhile, Mr. Nitin Bose has got together a new band of artistes for his next picture which is a social subject.

AMAR PRODUCTIONS (Bombay)

Producer Surendra Desai's "Paigam" featuring, of course, Sadhona Bose is resting in the tins ready to surprise the Bombay audiences.

On the other hand, Director Virendra Desai's "Adab-Arz" featuring, of course, Nalini Jaywant is also canned and sealed in the tins.

Studio activities are however kept alive by the Philosopher-super-director Chowdhari, talking of his future intentions and spitting pan and threatening to produce "Gold", a story of some social significance. That way, the easy-go-lucky Chowdhari has a million subjects whirling in his head and waiting for producers to break the wish-bone for choice.

PRABHAKAR PICTURES (Kolhapur)

Producer-director Bhal Pendharkar is reported to have received a

Motilal, in uniform, needs special van and rear guards to lend him guts in "Umang", a social story of Praja Pictures Ltd.

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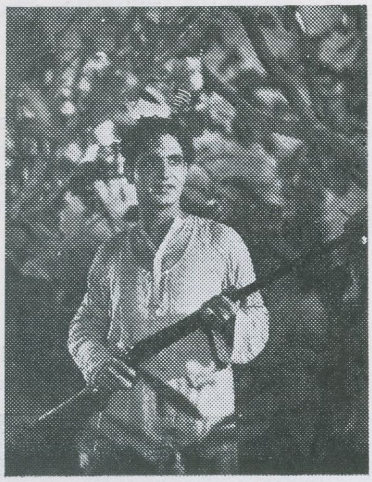

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license for production at last. All these months, some attractive sets of "Maharathi Karna" have been assuming climatic changes in the interiors and out-doors.

We hope Bhal Pendharkar will now quicken his speed and get going with his mythological subject.

KIRTI PICTURES (Bombay)

"Parshuram" a mythological story featuring Prithviraj has been taken over for distribution by Kamal Film Exchange of Bombay and will be released in the city as soon as a theatre is available in the city.

NAVIN PICTURES (Bombay)

Producer P. B. Jhaveri has got a social story, "Dost" featuring Nur Jehan and Motilal, all ready for release. It is likely to come to the Imperial Talkies after "Hamari Baat".

KAMAL PICTURES (Bombay)

Producer H. M. Barot is handling a very ambitious subject in "Birbal", Directed by G. Ramchandra Thakur, the picture is already halfway through and is expected to be ready during the next three months.

AMRIT PICTURES (Bombay)

"Khooni Lash" a social thriller. featuring E. Billimoria, is lying ready for release.

Another picture that is fast nearing completion is "Qatil", featuring again E. Billimoria and others.

AURORA PRODUCTIONS (Bombay)

Producer P. R. Daniells will shortly complete his maiden production, "Suno Sunatha Hoon", featuring Vanmala and K. C. Dey. Director Rajkumar is reported to have made a good job of the story.

JAYANT DESAI PRODUCTIONS (Bombay)

"Bhaktaraj" their maiden devotional story has had an excellent reception at the Lamington Talkies in Bombay. Incidentally, this is the first all-length sensible story produced by Jayant Desai.

Another picture which is almost completed is a social story called "Zaban" featuring Kaushalya, Mubarak and Ishwarlal. We don't know what it is all about, as the producers

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the Jyoti Studios. This picture is expected to be ready sometime in the month of March.

EAGLE FILM EXCHANGE (Bombay)

This new firm of distributors has secured distribution of the following pictures: "Kheladi" produced

digression as an artiste in the Punjab.

Immediately on his return, he has taken up the shooting of "Miaon", a social story veering round the theme of a woman.

Other pictures ready with the firm are "Mazaq" and "O'Panchhi".

Damuanna Malwankar, Maharashtra's well-known comedian, makes a pathetic hero in "Gajabhau", a rollicking comedy directed by Winayak for Prafulla Pictures.

Ishwarlal and Kaushalya clash in "Zaban", a social subject of Jayant Desai Productions.

MAZHAR ART PRODUCTIONS (Bombay)

Producer-director Mazhar Khan has progressed a long way with the shooting of his dynamic social picture, "Bari Baat" featuring Suvarnalata and himself.

PANCHOLI ART PRODUCTIONS (Lahore)

'Poonji', will be shortly concluding a very popular run at the Central in Bombay.

At the studios in Lahore, Producer Dalsukh Pancholi is concentrating all his energies on making "Shirin Farhad" the most spectacular picture of the season.

Another picture which is in making under the trade name of Pradhan Pictures is "Dasi".

RAMNIK PRODUCTIONS (Bombay)

The final shots of "Kiran" starring Ashok Kumar and Leela Chitnis are now being taken. It is a social story which is expected to throw new light on an old social problem.

Another picture planned for production under the banner of Mohan Pictures is "Rani Taramati," evidently a costume-play involving that good old King Harischandra.

BOMBAY PICTURES CORPN. (Bombay)

"Pagli" a thundering social picture produced by Maheshwary Pictures of Lahore is expected to be released in the town shortly.

ROYAL FILM CIRCUIT (Bombay)

Distributor V. R. Mehta is one of the most difficult persons to be put down easily. He seems to have made up his mind to make "Mahatma Vidur" a box-office success and he is waging a relentless war with the help of his able lieutenant Mr. Vasantrao Marathe. Between them both, whether you like it or not, "Mahatma Vidur" threatens to stay at the Majestic for a long time.

PRAKASH PICTURES (Andheri)

"Ram Rajya" that mythological beauty in motion pictures has completed its silver jubilee at the Super Talkies in Bombay.

At the studios in Andheri, the final shots of "Kavita" are being taken, while impressive preparations are being made for the shooting of "Lord Buddha".

INTERNATIONAL THEATRES (Bombay)

Produced by B. Ramchand and directed by G. R. Durani, these producers have gone half-way through "Judai" a social story featuring Ashiq, Miss Mehboob and others. They expect the picture to be completed in a couple of months more.

There seems to be a socialist touch in "Gajabhau", a comedy of Prafulla Pictures.

SILVER FILMS (Bombay)

Quite a lot of shooting has been done by Producer Kumar, of its present picture "Bare Nawab Saheb" featuring Chandramohan, Pramilla and Pahari Sanyal. Producer Kumar expects this picture to be ready by the end of March and feels confident of its box-office success.

NAVYUG CHITRAPAT (Bombay)

Through the personal efforts and influence of Mr. Purushotam Samant, Chief of Peerless Pictures, "Naya Tarana" a social story of Navyug featuring Snehaprabha Pradhan and David, will be shortly released at the Central Talkies in Bombay.

PRADEEP PICTURES (Bombay)

At last Producer Kamalabai Manglorekar has succeeded in inducing Story-writer Dewan Sharar to complete the story script of "Panna Dai".

This picture is likely to be shot in the near future at the Central Studios, and Mrs. Kamalabai is anxiously collecting an all-star cast.

UNITY PRODUCTIONS (Calcutta)

Producer Rameshwar Sharma is reported to have been boarding and lodging in New Delhi, in his noble effort of striking some lightning of common sense in the official propaganda heads for his forthcoming instructional picture, "Kurukshetra."

In the meanwhile 'Bhai Chara' a picture on the Hindu-Muslim unity theme is lying ready waiting for its chance for release.

ANAND BROTHERS (Bombay)

With the help of Peerless Pictures, Producer Anand Kumar has succeeded in selling out almost all the provincial rights of his maiden production "Zamin". This picture will be released in Bombay very shortly.

HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu reports to us that he has made further progress, inspite of his new marriage, with his new motion picture "Shararat". The picture features Kishore Sahu and, of course, Protima Das Gupta.

SUNRISE PICTURES (Bombay)

Producer V. M. Vyas who is considered to be one of the smartest business men in the motion picture industry has once again done the trick by selling out the world rights of his new social picture "Ma-Baap". That means he won't be mothering this picture in future.

BOMBAY CINETONE LTD. (Bombay)

Producer-director K. B. Lall is very enthusiastic about his new picture "Lal-Haveli" starring Nur Jehan. It has, we are told, a thought-provoking theme which promises to become a first class motion picture. The next picture planned by Mr. Lall is "Ashok" in which Chandramohan will take the stellar role.

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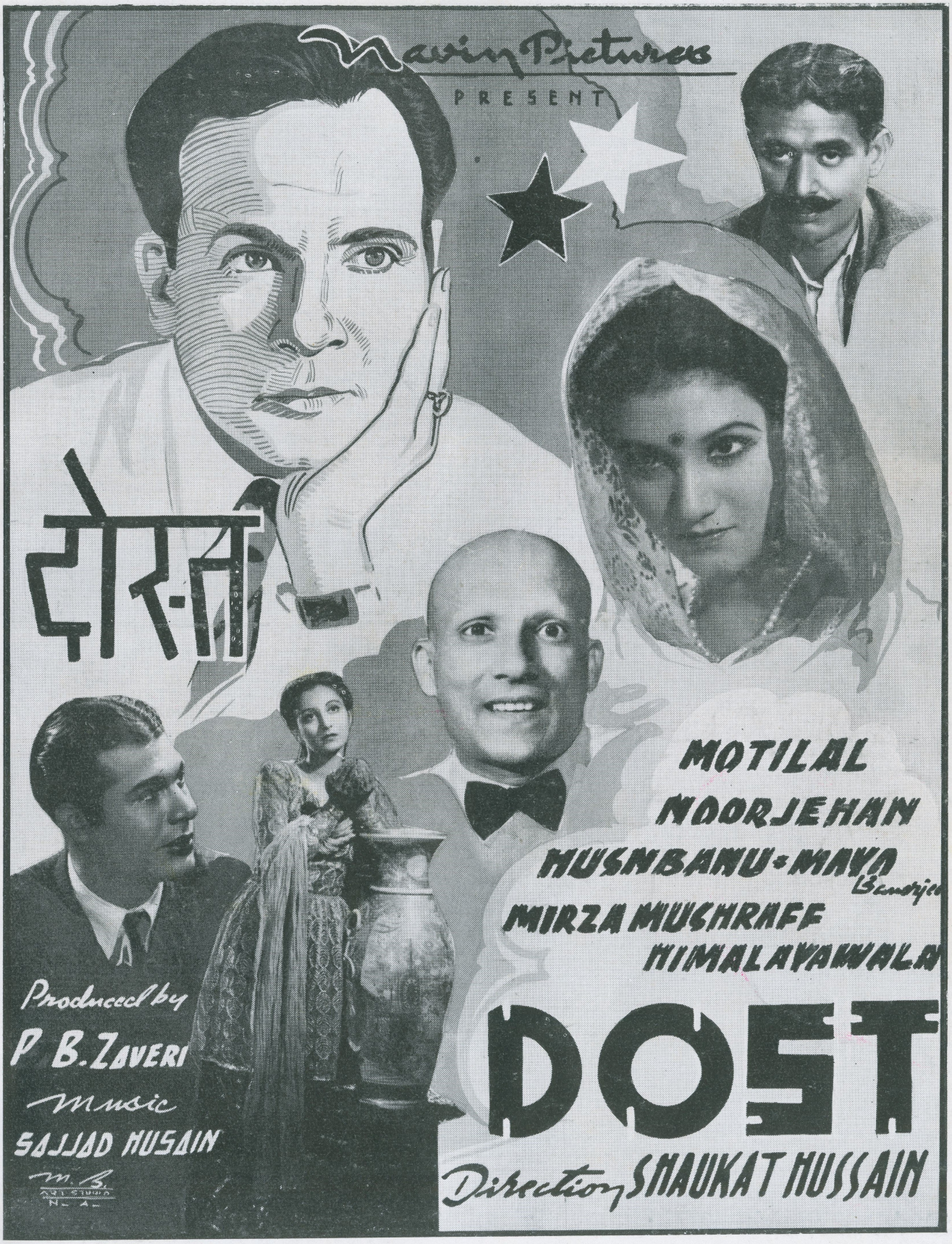

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Printed by Baburao Patel at the New Jack Printing Works, Ltd., 39, Sankli Street, Byculla, and published by him for "filmindia" Publications Ltd., from 55, Phirozeshah Mehta Road, Fort, Bombay.

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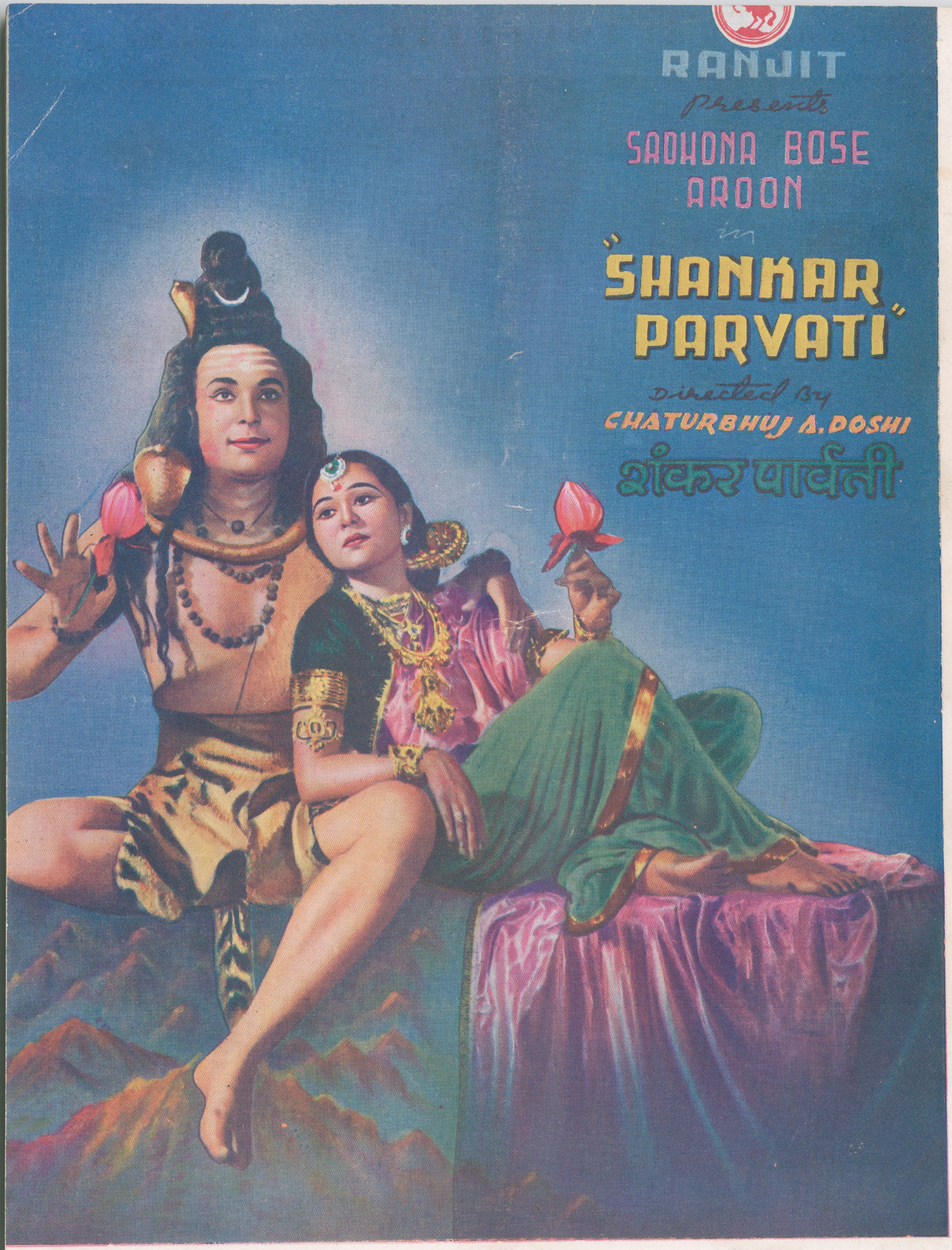

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